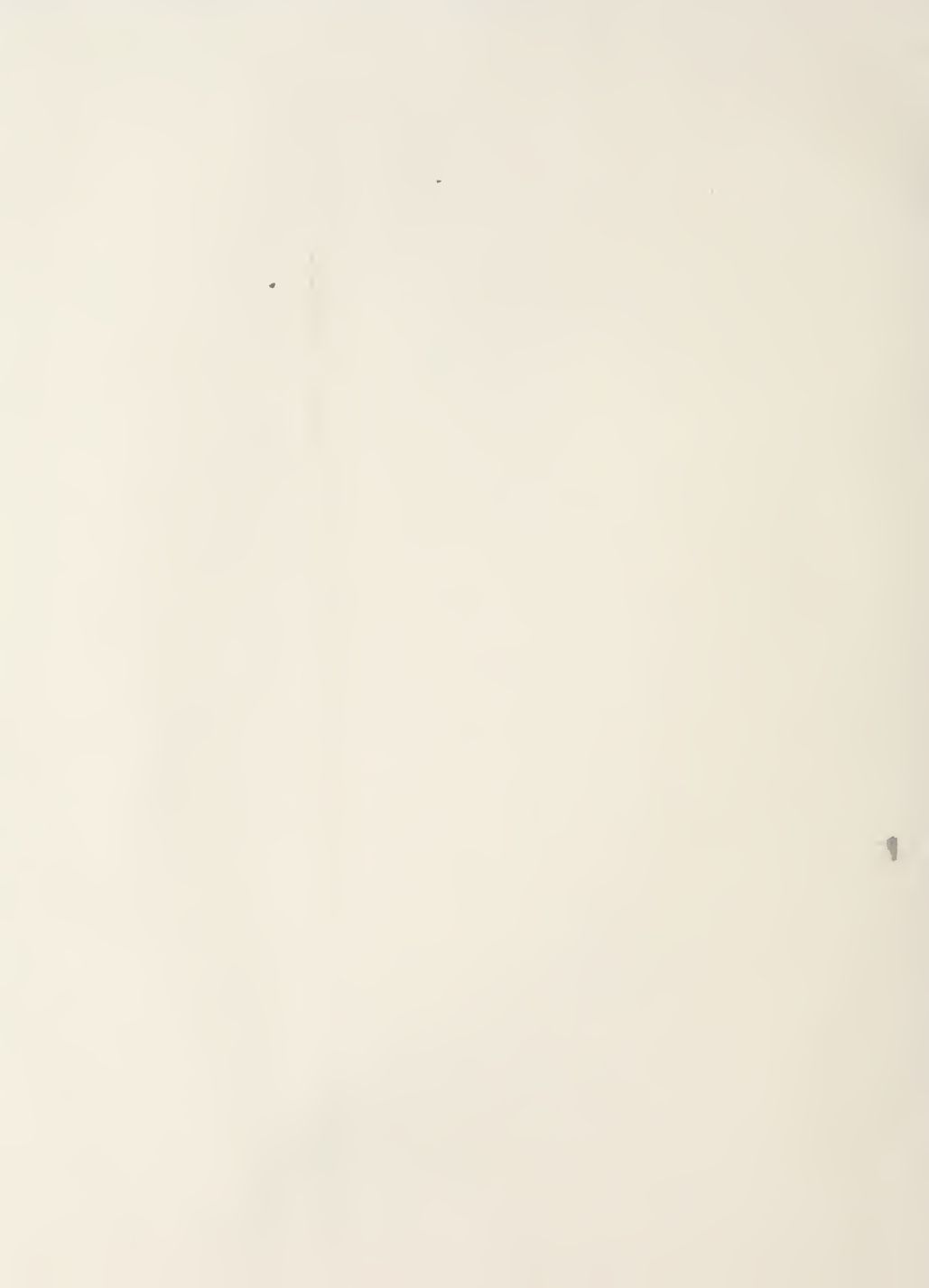






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THE
CURTIS
INSTITUTE
OF
MUSIC

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THE CURTIS INSTITUTE OF MUSIC

presents

THE CURTIS OPERA THEATER
Dino Yannopoulos, Director

A MIDSUMMER NIGHT'S DREAM

Opera in Three Acts

Opus 64

Music by Benjamin Britten
Libretto adapted from William Shakespeare
by Benjamin Britten and Peter Pears

Premiere: Aldeburgh Festival, 11 June 1960

Arrangement with Boosey & Hawkes Music Publishers Ltd.

Conducted by David Effron
Staged by Bodo Igesz
Settings designed by Robert Yodice
Lighting designed by David K. H. Elliott
Costumes designed by Andrew B. Marlay

The Walnut Street Theatre
22 October 1976 at 8:00 P. M.
24 October 1976 at 7:30 P. M.

THE FAIRIES

Oberon, *King of the Fairies*: Carol Shuster
 Tytania, *his Queen*: Gwendolyn Bradley
 Puck, *a sprite in the service of Oberon*: Gordon Stanley*
 Fairies attendant on Tytania
 CobwebEdward Sandman**
 PeachblossomJames Hatzell**
 Mustardseed Michael Callahan**
 MothVincent Horn**

THE COURT

Theseus, *Duke of Athens*: Dean Jorgenson
 Hippolyta, *the Amazon queen, betrothed to*
 Theseus: Sharon Abel

THE LOVERS

Lysander *Rivals for Hermia's love*: William Austin
 Demetrius Robert Lyon
 Hermia, *in love with Lysander*: Constance Fee
 Helena, *in love with Demetrius*: Julia Conwell

THE RUSTICS

Bottom, *a weaver (Pyramus in the play)*: John Paul White
 Quince, *a carpenter (producer of the play)*: James Butler*
 Flute, *a bellows-mender (Thisby in the play)*: Gregory Wies
 Snug, *a joiner (Lion in the play)*: John Eisenhardt
 Snout, *a tinker (Wall in the play)*: Michael Myers
 Starveling, *a tailor (Moonshine in the play)*:
 Cornelius Sullivan

SERVANTS: John Negro, Mike Simpson, Dan Schreibman,
 Peter Magen

CHILDREN'S CHORUS: The Archdiocesan Boys' Choir; Rosemary
 Hudecheck, Director. Robert Bell, James Burns, Michael
 Callahan, Eduardo Collazo, John Conlan, Sean DeLuca, James
 Duffin, Sean Duffin, Francis Gorski, Vincent Gorski, James
 Hatzell, Joseph Hillman, Vincent Horn, Joseph Kieffer,
 Joseph King, Allan Lewis, Pablo Massas, James McAdams,
 Robert McAdams, Patrick McDermott, Michael Pezzano, Edward
 Sandman, Christopher Watson, Thomas Watson, Harvey
 Williams.

*Guest Artist

**Soloist from Children's Chorus

A MIDSUMMER NIGHT'S DREAM

SYNOPSIS OF SCENES

Act I: The Wood, near Athens, at twilight

Act II: Later, same location

Act III, Scene 1: Later, same location

Act III, Scene 2: Theseus' Palace

THE STORY

ACT I: It is evening and the two groups of fairies enter the woods, soon to be joined by Puck, whom they taunt. Oberon and his consort Tytania appear and quarrel about the boy whom Tytania has taken for her page and of whom Oberon has grown jealous. Tytania refuses to yield the boy to Oberon and leaves with her attendant fairies. Oberon plans his revenge-- he will drop the juice of a magic herb in the eyes of Tytania while she is sleeping, so that on awakening she will fall in love with the first living creature she sees. He sends Puck to find the herb.

Lysander and Hermia now appear. They are fleeing from Demetrius whom Hermia, by law, will be forced to marry. No sooner have they left than Oberon returns, and being invisible to mortals, overhears the conversation between the love-lorn Helena and Demetrius, who will have none of her. Oberon swears that before Demetrius leaves the wood, he will seek Helena's love. Puck, returning with the magic herb, is bidden by Oberon to seek out Demetrius and annoint his eyes with its juice, thus making him love Helena.

The Rustics, led by Peter Quince, come in to discuss the play they are to present at Duke Theseus' wedding festivities. After they have gone, Lysander and Hermia reappear and lie down to sleep. Puck, mistaking Lysander for Demetrius, squeezes the magic juice into his eyes, so that when he is awakened by the distraught Helena, who is still vainly pursuing Demetrius, he immediately falls in love with her. Helena is offended and rushes off, with Lysander in pursuit. Hermia awakens and, finding herself alone, goes to find Lysander.

Tytania now returns with her fairies, who sing her to sleep, while Oberon waits close at hand to bewitch her with the magic herb.

ACT II: Later that night, the Rustics meet in the wood for their first rehearsal, near the sleeping Tytania. Puck enters and decides to change Bottom's features into those of an ass. This so frightens the rest of the Rustics that they run off, leaving Bottom alone. He begins to sing, and the noise he makes awakens Tytania, who straightway falls in love with him. She instructs her fairies to attend him, and then she and Bottom fall asleep.

Oberon and Puck reappear, shortly followed by Hermia and Demetrius. Overhearing their conversation, Oberon realizes that Puck has placed the magic juice in the wrong eyes. When Demetrius lies down to sleep, Oberon tries to make amends by anointing Demetrius' eyes with the herb. This only makes for more confusion, for Lysander and Helena enter, and Demetrius, awakening and seeing Helena, immediately falls in love with her. There is a fierce quarrel.

Oberon, more furious than ever, scolds Puck, who, by imitating Demetrius' voice, draws away Lysander. Then, by pretending to be Lysander, Puck makes sure that the men do not meet face to face. The four lovers, all exhausted, fall asleep in the wood. Prompted by the fairies, Puck squeezes the magic juice into Lysander's eyes.

ACT III: Early next morning, Oberon, feeling pity because of Tytania's infatuation for Bottom, removes the spell from her and they are reconciled.

The four lovers now awaken and, happily and correctly paired off at last, depart for Athens. Bottom wakes up and rejoins his friends. They learn that their play is to be acted before the Duke.

The scene changes to Theseus' palace. The Duke and his newly-wed Hippolyta pardon the four lovers, and all are entertained by Peter Quince's company, who present *The most Lamentable Comedy and most Cruel Death of Pyramus and Thisby*.

The mortals retire to bed. The fairies enter, and Oberon and Tytania bid them bless the three happy couples while Puck, left alone, recites the epilogue.

PRODUCTION STAFF FOR *A MIDSUMMER NIGHT'S DREAM*

Production Manager Donald Kardon
Stage Manager Joseph S. Gasperec
Wardrobe Mistress June Nielson
Properties Gloria Yetter
Makeup and Wigs Robert Baker
Musical Assistants Thomas Jaber
Barbara Silverstein
English Diction Coach Dorothy Uris
Wardrobe Assistants Val Read
Monica Spence-Santelli
Assistant to the Director Sally Wolf
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Orchestra Librarian Nancy Shear
Orchestra Managers Robert Hoyle
Harry Weil
Program Editor Shirley Ann Weekley

Scenery built under the technical direction
of the Philadelphia Drama Guild

Costumes executed by Brooks Van Horn

Ladies Footwear by Capezio

Wigs by Fashion Wig

Fabrics by Gladstone/Far Eastern

Special Fabric Painting by Parmelee Wells

Miss Conwell's shawl crocheted by Ms. Cynthia Dengel

We wish to thank Continental Rentals for the use of
their properties.

We acknowledge with deep appreciation the cooperation of
the Walnut Street Theatre staff: Joseph Carlin, Manager;
Miles Fischel, Master Electrician; James McPeak, Master
Carpenter; and Al Carli, Master Properties.

THE CURTIS OPERA DEPARTMENT
1976-1977 Season

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Margaret Harshaw	Voice
Otto Guth	Master Classes
Christofer Macatsoris	Musical Administrator/ Musical Coach
Felix Popper	Musical Coach
Barbara Silverstein	Musical Coach
Lys Symonette	Musical Coach
Esther de Bros	German Diction
Luigi Chinatti	Italian Diction
Thomas Grubb	French Diction/Vocal Repertoire
Dorothy Danner	Drama and Dance
Thomas Jaber	Musical Assistant
Anthony Checchia	General Manager/ Artistic Coordinator
Donald Kardon	Opera Department Manager
Jim McClelland	Concert Manager/Booking Director
Joseph S. Gasperec	Designer/Technical Director

Roster of Performing Artists

Sharon Abel	Michael Myers
Adelaida Acevedo	Chrissellene Petropoulos
William Austin	Ellen Phillips
Gwendolyn Bradley	Carlos Serrano
Julia Conwell	Carol Shuster
Christine D'Amico	Alexander Smalls
Martha Dodds	Cornelius Sullivan
John Eisenhardt	John Paul White
Constance Fee	Gregory Wiest
Dean Jorgenson	Steven Alexis Williams
Robert Lyon	Sally Wolf
Lucy Carolyn Meadors	

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David Effron, Conductor

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Robert Frank
Sara Lucktenberg
Cherry Coleman
Carol Minor
Erica Robinson

VIOLIN II

Nicholas Danielson
Daniel Hardt
Nadya Tichman

VIOLA

Kathleen Carroll
Lynne Edelson

CELLO

Wendy Tomlinson
Sarah Boyer
David Fisher

DOUBLE BASS

Eugene Jablonsky
Robert Kesselman

FLUTE

Sylvia Cartwright
Pamela Babett

OBOE & ENGLISH HORN

Harold Smoliar

CLARINET

Randy Klein
Monica Jarvis

BASSOON

Kim Walker

HORN

Jeffrey Kirschen
Vincent Barbee

TRUMPET

Jeffrey Shuman

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THE CURTIS INSTITUTE OF MUSIC

Presents

The American Premiere Of

INTERMEZZO

A Domestic Comedy in Two Acts, Twelve Scenes

Opus 72

Music by Richard Strauss (1864-1949)

Libretto in German by the Composer

English Translation by Andrew Porter

Premiere: Dresden, 4 November 1924

Production staged by Dino Yannopoulos

Conducted by David Effron

Settings designed by Robert Yodice

Lighting designed by Spencer Moss

Costumes designed by Andrew B. Marlay

By arrangement with

Boosey and Hawkes Music Publishers, Ltd.

The Walnut Street Theatre

25 February 1977 at 8:00 P. M.

27 February 1977 at 7:30 P. M.

CAST (In order of appearance)

Christine Storch Julia Conwell
Robert Storch Carlos Serrano
Anna Sharon Abel
Franzl Jonathan Burt
Cook Constance Fee
Baron Lummer Gregory Wiest
Notary's Wife Lucy Carolyn Meadors
Therese Martha Dodds
Kommerzienrat Robert Lyons
Kammersänger John Paul White
Maestro Stroh William Austin
Judge Dean Jorgenson
Notary Cornelius Sullivan

Guests at the Grundlsee Inn: Audrey Miller,
Joan Meixell, Marian Rando, Robert Jonns,
Ronald Davis, Arthur Jukes

PLACE: Grundlsee and Vienna

TIME: 20th Century

SYNOPSIS OF SCENES

Act I

Scene 1: Dressing Room
Scene 2: The slopes near Grundlsee
Scene 3: The Inn at Grundlsee
Scene 4: A room in the Notary's house
Scene 5: Storch's sitting room
Scene 6: Same as Scene 4
Scene 7: Same as Scene 5

Act II

Scene 1: The Kommerzienrat's house
Scene 2: The Notary's office
Scene 3: In the Prater, Vienna
Scene 4: Dressing Room
Scene 5: Storch's sitting room

PRODUCTION STAFF FOR *INTERMEZZO*

Production Manager Donald Kardon
Stage Manager Joseph S. Gasperec
Wardrobe Mistress Monica Spence-Santelli
Properties Michael Myers
Makeup and Wigs Robert Baker
Musical Assistant Thomas Jaber
English Diction Coach Dorothy Uris
Wardrobe Assistant Val Read
Assistant to the Lighting Designer . . . Annie Wrightson
Assistant Stage Manager Harold Smoliar
Assistant Cameraman Sean Kardon
Public Relations/Promotion Jim McClelland
Administrative Assistant Linda White
Box Office Manager Myron V. Harrison
Concert Office Secretary Mary Griffeth
Orchestra Librarian Nancy Shear
Orchestra Managers Robert Hoyle and Harry Weil
Program Editor Shirley Ann Weekley

Scenery built by the Philadelphia Drama Guild

Ms. Conwell's clothes by Bergdorf-Goodman

Mr. Wiest's clothes by Saks-Fifth Avenue

Mr. Serrano's clothes by Morville's

Tyrolean clothes by Brooks Van Horn

and courtesy of Dino Yannopoulos

Silver service courtesy of Continental Rentals

Projections designed by Robert Yodice

Projections executed by Donald Kardon

NOTE: For the first performance in Dresden in 1924, the production team of *Intermezzo* insisted that Storch should be made up to look like Dr. Richard Strauss. At later performances, however, this method was abandoned, the chief reason probably being that it would take away from the general aspect of the work. In the current production, we follow the second method. However, during scenery changes, we project on the show curtain memorabilia of Strauss such as his desk, his house in Garmisch-Patenkirchen, photographs of the composer, etc., trying to preserve, through these atmospheric hints, something of the autobiographical character of the work.

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1976-1977 Season

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Felix Popper Musical Coach
Barbara Silverstein Musical Coach
Lys Symonette Musical Coach
Esther de Bros German Diction
Luigi Chinatti Italian Diction
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Julia Conwell	Carol Shuster
Christine D'Amico	Alexander Smalls
Martha Dodds	Cornelius Sullivan
John Eisenhardt	Martha Toney
Constance Fee	John Paul White
Dean Jorgenson	Gregory Wiest
Robert Lyon	Steven Alexis Williams
Lucy Carolyn Meadors	Sally Wolf

NOTES AND SYNOPSIS

Intermezzo is that rarity among works in the musical theater which is exclusively autobiographical. Every work of art contains, perforce, some autobiographical elements. The authors cannot help but project their own emotions and experiences into all their works. The general significance and relevance which the audience, or the public, or, if I may be so bold as to say it, humanity can derive from any work of art depends on the validity and the truth of the work itself, on the one hand, and, on the other hand, on the receptiveness of the audience, their openness of mind, and the willingness of the public to generalize its feelings and thoughts, both emotionally and intellectually. Of course, it is logical that an author would put forth familiar feelings and thoughts -- familiar to himself. It is then up to the audience to digest these thoughts and to apply them to their own particular frame of reference. Strauss goes as far as any author can in baring his soul to a peeping public without seeming indiscreet, vulgar, or, God forbid, crude.

Is it possible to get an unbiased opinion from the horse's mouth, or will this opinion be slanted in the author's favor? Worse still, will the story and its motives be so provocative in the opposite sense that they virtually invite a condemnation *a priori* of the subject or object?

It is not the intention of this introduction either to whitewash or to blackwash the persons involved in this play. After all, this judgment is reserved exclusively to the public. I use the word "play" purposely, because the "libretto" is so expertly written that no less a person than Max Reinhardt, the greatest theatrical genius of our time, maintained that the book of *Intermezzo* could be performed as a straight play without the aid of music. That, of course, does not by any means imply that the music of *Intermezzo* is not essential to the complete experience of the work.

Here we arrive at the age-old controversy: "*prima la musica, poi le parole*" or "*prima le parole, poi la musica*." This argument and the quotation stem from the title of one of Salieri's operas: *Prima la Musica*,

Poi le Parole. It is a theme that has preoccupied the mind of every serious opera composer since opera was invented -- and I stress the word "invented" -- around 1600. The ideal balance between words and music, of course, could or should be achieved only if the poet and the composer happen to be the same person -- a circumstance which has occurred very seldom in the history of opera. Even when this does happen, one element usually prevails over the other, depending on the predominance of the poetic talent over the musical one or vice versa. The notable exceptions are, of course, the works of Richard Wagner and, in this particular work, Richard Strauss. Wagner would write a complete and finished book. Then, sometimes years after the completion of the text, he would set the words to music without changing one iota of the libretto. It was not a simultaneous creation. We know this from the fact that, for example, the book of *Der Ring des Nibelungen* was published long before the first note of music was written. Even after the entire work was finished, no corrections were ever necessary in the text. From Wagner's autobiographical notes, we know that he did not even sketch themes for certain passages while writing the book, although the music might have been in his mind. However, if we compare his method of working with the evidence from the collaborations of other composers and librettists, we find that the composers, as they wrote the music, made constant requests for lines to be added here or there. The prime example of this is the collaboration between Strauss and Hofmannsthal, which is carefully documented in their correspondence regarding the creation of *Der Rosenkavalier*, *Die Frau ohne Schatten*, and other works. How Strauss the composer collaborated with Strauss the poet, we do not know. We do know, however, that Strauss laid tremendous emphasis on a total fusion between words and music.

It is interesting to note that Strauss' *Intermezzo* and Alban Berg's *Wozzeck* were written at almost exactly the same time. Each composer, in his own way, tried to create a new style of musical theater in which one of the main elements is the attempt to create a musical language which is inspired by the

natural sound of the word and the meaning of the sentence. This is a step farther than the endless melody of Richard Wagner. We could name it, perhaps, the endless recitative. No word must sound contrived. The value of a sound must be faithfully mirrored in the vocal line and the orchestral underpinning. In *Wozzeck*, Berg "invented" a new form of singing declamation -- the so-called *Sprechgesang*. Upon completing *Intermezzo*, Strauss wrote an introduction directed to the interpreters -- a thing which he, being a man of the theater and believing in the professional judgment and ability of the artists, had never done elsewhere.

Another example of the importance of the melodic sound of the language being used in composing for the voice can be found in the works of Moussorgsky, the greatest composer of the famed Russian "Five." He broke away completely from the western musical tradition and approached vocal music from the standpoint of the Russian language itself, a practice unheard of in his day. Compositions had been inspired previously by the thoughts and contents of the lyrics; now, they followed the melodic ups and downs of a word or a sentence. It was a long time before his method became known to the West, because it took a long time for Moussorgsky's works to be recognized internationally. Moreover, he was a man who seldom indulged in writing theoretical treatises, so that it was only through musicological analysis and careful studies of his communications with his dear friend Rimsky-Korsakov (this was discovered long after his death, during the preparations for the Paris premiere of *Khovanstchina* in 1913 for which Ravel finished certain parts of the work and orchestrated or re-orchestrated large portions of the opera) that his general approach was discovered by the western world.

The story of *Intermezzo* is a simple one:

ACT I: The House of Robert Storch (Richard Strauss) in Grundlsee (Garmisch-Patenkirchen)

Robert Storch, the famous conductor and even more famous composer, (Richard Strauss himself,

of course) and his wife Christine are having one of their frequent arguments while they pack for his forthcoming trip to Vienna. It seems that, due to the nature of his work as a composer, he is either at home and underfoot too much, or he is traveling for long periods of time, thus, in Christine's opinion, at least, neglecting his wife and child. Christine's only companion is Anna, her faithful personal maid and confidante, with whom she shares all her secrets. Anna, of course, admires the composer to a degree that surpasses adulation. The arrival of the sleigh which will take him to his train interrupts the quarrel, and Robert leaves for Vienna. Accepting the suggestion of one of her friends, Christine decides to relieve her boredom by going tobogganing. At the slopes, however, she has a collision with a young man, Baron Lummer. Though she is at first highly irritated by his apparent clumsiness, she is quickly won over by his charming manner and is soon persuaded to go dancing with him at the Grundlsee Inn. This new friendship is just what Christine needs and she takes the young man under her wing, even renting a room for him at the Notary's house and promising to secure her husband's influence to get him admitted to the university and to obtain a scholarship for his special studies. But the Baron is not interested in studies or scholarships, but in cold, hard cash, and, incidentally, in the charms of Therese, the Storchs' housemaid. Not daring to ask Christine face to face for a loan, he writes her a note asking for 1,000 marks. When Christine realizes that the Baron is more interested in her finances than in her charm and good looks, a violent argument erupts. In the midst of the tumult, a note addressed to Hofkapellmeister Robert Storch is delivered. Christine opens it and is shocked to see that a certain Mitzi Mayer has agreed to meet the "faithful" Robert after an opera performance in Vienna, "at their bar as usual." Christine dashes off a telegram informing Robert that she is initiating divorce proceedings and begins packing her bags.

ACT II: In Vienna, Robert joins his friends at their regular game of skat (a typically German card game which was, incidentally, a passionate hobby of Richard Strauss) where he defends, in no uncertain terms, the character of his wife against the barbs of his friends who don't understand how a peace-loving and kind man like Storch can endure the constant upheaval that his anything-but-peace-loving wife provokes at the drop of a hat. At that moment, Christine's fateful telegram arrives. Robert is in a quandary as to what to do. He cannot leave Vienna immediately, so he sends telegram after telegram begging her to be patient and saying that there must be some misunderstanding. Christine proceeds with her plans and visits the Notary who, however, refuses to take the case before hearing both sides of the story. Meanwhile, in Vienna, a friend and colleague of Storch, a conductor by the name of Stroh, reveals to Storch that the catastrophic note was probably meant for him since he is quite intimate with Mitzi Mayer. Stroh, in order to impress Miss Mayer (a lady of not-all-together-excellent moral and cultural background) encouraged her to believe that he was the famous Storch. Therefore, the young lady had addressed her letter to the Kapellmeister Storch whom she found listed in the Grundlsee telephone book. Although Storch is ready to kill Stroh, he insists that Stroh take the first available train to Grundlsee and explain the misunderstanding. Soon, everybody has arrived in Grundlsee: Stroh, to assure Christine that he is really the culprit; Baron Lummer, who was sent by Christine to ascertain with whom Mitzi Mayer had had her little hanky-panky, but who had learned nothing because, having never even met Robert, he was unable to describe him to the young lady in question; and, finally, the husband himself. Christine, at last convinced of her husband's innocence, graciously condescends to accept Robert's pleas to "forgive" him. Their "perfect" marriage is saved.

This slight episode was taken by Strauss almost verbatim from an incident in his own marital life -- an incident which took place in Berlin. The opera was written as an anniversary gift from Richard Strauss to his wife. One

can argue that this not very original drawing room plot could not possibly be considered a major work, even in Strauss' own time. However, when we analyze the plots of let us say, Shakespeare's comedies, we find that his story lines seldom possess greater originality or deeper social meaning. Comedy, after all, relates to our daily life. It is a mirror which proves to us that we should not take ourselves too seriously. Things which seem important at the moment become trivial after the pressure of that moment has passed. A tragic event, after the passage of time, acquires a humorous aspect and proves that laughter is very closely related to tears. Thus, we are shown that what is important at the moment can dissolve in laughter and lightheartedness when viewed in the perspective of time. Anything tragic (and the breakup of a marriage is certainly no small matter) when turned into comedy with a happy ending, makes life bearable for us and has a greater significance. As I have stated before, the plot is not of great importance. It is the reaction of the characters and their reactions to life itself which are important. The sooner we see the humorous side of a tragic incident, the greater our chances are to balance our lives. This is the significance of a comedy like *Intermezzo*. Humor is really the great healer. It puts everything on the right scale and balances this scale. It proves to us that whenever there is a tragic misunderstanding and a light-hearted counterbalancing solution, we should sit back and let the scale come to a balanced rest. A comedy does for us quickly in the theater what life does for us over a long period of time. It is a short cut to happiness,

-- Dino Yannopoulos

We acknowledge with deep appreciation the cooperation of the Walnut Street Theatre staff: Joseph Carlin, Manager; Miles Fischel, Master Electrician; James McPeak, Master Carpenter; and Al Carli, Master Properties.

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David Effron, Conductor

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Sara Lucktenberg
Huei-Sheng Kao
Olga Mudryk
Soon-Ik Lee

VIOLIN II

Yoko Fujita
Stephen Warner
Carmit Zori
Alison Dalton

VIOLA

Allegra Askew
Sarah Clarke
Sharon A. Ray

VIOLONCELLO

Michael Reynolds
Vivian Barton
Nora von Pirquet

DOUBLE BASS

Brian Liddle
Robert Kesselman

FLUTE

Pamela Babett
Barbara Chaffe

OBOE

Robert Stephenson
John Ferrillo

CLARINET

Phyllis Drake
Monica Jarvis

BASSOON

Richard Hoenich
Kim Walker

HORN

Thomas McAninch
David Knapp
David Bryant

TRUMPET

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THE CURTIS INSTITUTE OF MUSIC

Presents

A MOZART FESTIVAL

DON GIOVANNI

Dramma giocoso in Two Acts

Music by Wolfgang Amadeus Mozart

Libretto in Italian by Lorenzo Da Ponte

English Version by Ruth and Thomas Martin

Premiere: Prague, 29 October 1787

Production staged by Dino Yannopoulos

Conducted by Richard Weitach

Settings designed by Robert Yodice

Lighting designed by Spencer Moss

Costumes designed by Andrew Marlay

Choreography by Florence Geise

15 April 1977 at 8:00 P. M.

17 April 1977 at 7:30 P. M.

COSI FAN TUTTE

Opera in Two Acts

Music by Wolfgang Amadeus Mozart

Libretto in Italian by Lorenzo Da Ponte

English Version by Ruth and Thomas Martin

Premiere: The Burgtheater in Vienna, 26 January 1790

Production staged by Dino Yannopoulos

Conducted by David Effron

Settings designed by Robert Yodice

Lighting designed by Spencer Moss

Costumes designed by Andrew Marlay

22 April 1977 at 8:00 P. M.

24 April 1977 at 7:30 P. M.

The Walnut Street Theatre

CAST FOR *DON GIOVANNI* (In order of appearance)

Leporello Stephen West
Donna Anna Martha Dodds
Don Giovanni Steven Alexus Williams
The Commendatore . . Dean Jorgenson
Don Ottavio William Austin
Donna Elvira Ellen Phillips
Zerlina Sally Wolf
Masetto John Eisenhardt

MEN IN BLACK: Ronald Davis, John Edgar,
E. Frank Murphy, Victor Symonette.

FENCERS: Kenneth Bell, E. Frank Murphy,
Michael Salvatto, Victor Symonette.

GUESTS OF DON GIOVANNI AND FRIENDS OF
DON OTTAVIO: Katherine Halkedis, Gloria
LaRoda, Joan Meixell, Audrey Miller,
Marian Rando, Betty Waskow, Ronald Davis,
John Edgar, Arthur Jukes, Benjamin Minick,
E. Frank Murphy, John Overbeck, Nick
Saverine, Richard Slater, John Ziegler.

MUSICIANS: Vincent Barbee, Morris Chantz,
Robert Kesselman, Terry Lee, Brian Liddle,
Kathy Lucktenberg, Thomas McAninch,
Alex Philmore, Nadya Tichman.

SETTING: In and near Seville, 17th Century

SYNOPSIS OF SCENES

ACT I

- Scene 1. Outside a palace
- Scene 2. Outside the palace
- Scene 3. The ballroom of the palace

ACT II

- Scene 1. Outside Elvira's house
- Scene 2. A dimly lit passage
- Scene 3. A cemetery
- Scene 4. In Anna's house
- Scene 5. Don Giovanni's banquet hall

CAST FOR *COSI FAN TUTTE* (In order of appearance)

FerrandoGregory Wiest
GuglielmoRobert Lyon
Don AlfonsoJohn Paul White
FiordiligiJulia Conwell
DorabellaConstance Fee
DespinaChrissellene Petropoulos

LACKEYS: John Edgar, E. Frank Murphy.

SOLDIERS, SERVANTS, SAILORS, WEDDING

GUESTS, TOWNSPEOPLE: Katherine Halkedis,
Gloria LaRoda, Joan Meixell, Audrey Miller,
Marian Rando, Betty Waskow, Ronald Davis,
John Edgar, Arthur Jukes, Benjamin Minick,
E. Frank Murphy, John Overbeck, Nick
Saverine, Richard Slater, John Ziegler.

SETTING: 18th Century Naples

SYNOPSIS OF SCENES

ACT I

Scene 1. A cafe
Scene 2. A seaside garden
Scene 3. A room in the ladies' villa
Scene 4. Another room
Scene 5. A garden

ACT II

Scene 1. A boudoir
Scene 2. The garden
Scene 3. A room
Scene 4. A banquet hall

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ACT I: In front of Donna Anna's house, Leporello waits impatiently for his master, Don Giovanni. The two appear at the door, Giovanni still trying to force his amorous attentions on Donna Anna as she struggles to unmask him. Aroused by the commotion, her father, the Commendatore rushes out with drawn sword. As his daughter runs off to find help, the old man is mortally wounded by Don Giovanni. The distraught Donna Anna and her fiancé, Don Ottavio, return and swear to avenge the murder.

Continuing on his way, Don Giovanni attempts to seduce another lady who turns out to be a former conquest, Donna Elvira, who has also sworn revenge on the rakish Don. Recognizing her in the nick of time, Don Giovanni departs, leaving Elvira alone with Leporello, who produces a giant catalogue of the Don's conquests and attempts to console her.

Later, Don Giovanni happens on the marriage celebration of Zerlina and the bumpkin Masetto. He makes several attempts to seduce the attractive peasant girl. Meanwhile, Donna Anna and Don Ottavio arrive seeking assistance in finding the Commendatore's murderer. Elvira returns and warns them not to trust the evil Don. He, in turn, tries to convince them that Elvira is crazy. He departs, but Donna Anna has recognized him as her assailant. Unaware of this, Don Giovanni plans a lavish party.

In the garden outside Don Giovanni's castle, Zerlina has just managed to convince Masetto that Giovanni has not harmed her, when they hear the Don approaching. Masetto hides and confronts Giovanni as he attempts once more to seduce Zerlina. The surprised Don invites both bride and groom to join the dancing. Elvira, Anna and Ottavio appear masked, resolving to find out what they can about Don Giovanni. Invoking heaven's aid in their quest, they enter the castle.

In the ballroom, Don Giovanni pays special attention to Zerlina. She tries to escape, but Giovanni catches her and leads her outside. The guests hear Zerlina's scream and rush to her aid. Donna Elvira, Donna Anna and Don Ottavio unmask and denounce Giovanni. All threaten him, but eventually both he and Leporello escape.

ACT II: Don Giovanni and Leporello arrive at Elvira's house, where they exchange clothes so that Giovanni might woo Elvira's maid. Elvira, believing Leporello to be Giovanni, is convinced that he truly loves her again. As Giovanni serenades Elvira's maid, he is approached by Masetto and some armed men. He cleverly sends the men off in two different directions in pursuit of "Don Giovanni" and, left alone with Masetto, disarms him, beats him up and leaves him on the street. Zerlina arrives and leads her poor lover away, promising an excellent remedy for all his woes.

Meanwhile, as Leporello tries to escape from Donna Elvira, Don Ottavio and Donna Anna arrive, followed somewhat later by Masetto and Zerlina. All mistake Leporello for Don Giovanni and demand his death. When Elvira alone pleads for his pardon, he reveals his true identity in hopes of mercy, but is judged by the others to be as guilty as his master. He finally makes good his escape, and Don Ottavio, by now convinced that Don Giovanni is the murderer, swears vengeance. Elvira, shocked by this last deception, attempts to crystallize her feelings toward Don Giovanni. The result remains ambiguous.

Late at night, in a cemetery, Don Giovanni is telling Leporello a ribald story, when the statue of the Commendatore appears and warns him to respect the dead. Undaunted, Giovanni makes Leporello invite the statue to dinner.

In a room in another part of the city, Donna Anna assures Don Ottavio that she still loves him, but cannot permit herself the happiness of marriage until her father's death has been avenged.

Back in his castle, Don Giovanni enjoys a splendid dinner, interrupted briefly by Donna Elvira, who makes a last, but unsuccessful attempt to get the Don to relinquish his villainous ways. Giovanni himself answers the knock of the statue, but steadfastly refuses to repent. The statue of the Commendatore disappears and Don Giovanni is dragged off to hell. Donna Elvira, Donna Anna and Don Ottavio, Zerlina and Masetto enter in search of Don Giovanni. All unite to proclaim the moral: "As one has lived, so shall he die."

There are very few characters in the literature of mankind who have attracted more attention and radiated more fascination than Don Juan. He has become superhuman, a symbol of everything a man either wants or wants not to be. The only other characters who have acquired similar stature and come to mind are Hamlet, Faust and perhaps Carmen. All these "characters" share one trait in common -- they are supposedly based on actual persons, even though their origins are cloaked in mystery and they have developed into symbolic figures. Their extreme pose of the human psyche represents the extreme development of characteristics which are found in all of us to a much lesser degree. Faust, for instance, represents all our idealistic qualities, the human quest for knowledge surpassing our material world. Don Juan, on the other hand, is his exact opposite: the supreme realist, the hedonist, the conqueror of other human beings, essentially a negative spirit. He is a Mephistophelian character, and it was quite appropriate that Grabbe, the German poet (unfortunately almost unknown outside Germany) who lived in the beginning of the 19th century and was a contemporary of Büchner (the author of *Wozzeck* and *Danton's Death*) and who wrote gigantic plays based on Shakespearean models in a style which even today could be called avant garde, should write a play, *Don Juan and Faust*, in which he confronts these two archetypes of humanity.

The versions of *Don Juan* are innumerable. So are the works analyzing him. They could fill entire libraries. It would be folly to even attempt to enumerate the various explanations, twists and turns of the plots devised by the respective authors. We are concerned with Mozart's and Da Ponte's work. Suffice it to say that, although in most cases Don Juan meets his just punishment by descending into hell, there are some works which have a "happy" ending in which we find Don Juan ascending to heaven (undoubtedly in order to satisfy the still-human feelings of some female angels) because he (a) had been always true to himself, displaying an inordinate amount of courage and (b) because he brought true happiness and love to at least one female on this earth.

The origins of Mozart's opera stem undoubtedly from the first known version of *Don Juan* -- Tirso da Molina's *El Burlador de Sevilla*. Tirso was a Spanish monk (his

real name was Gabriel Tellez) who, because of his work, acquired the reputation of being a libertine himself. This, however, was probably not true because he ended his life as the much-respected Prior at Soria, leading a tranquil and virtuous life. Let us not forget that years spent in the confessional can be considered a sufficient education in the ways and mores of his contemporaries. It would be interesting to give a detailed description of the original plot of Tirso's work. One fact must be mentioned: The action in Tirso's play begins in Naples, not in Seville. This is of interest in the present case because the other opera in our Mozart Festival, *Così Fan Tutte*, is also set in Naples, one of the capitals of the two Sicilies dominated by the Spaniards. Naples was a city where Spanish and Italian culture were fused together and was the ideal background for everything that we consider Mediterranean. *Don Juan* was quickly picked up by authors of other nationalities, the most prominent of them being Molière. From then on, the character of Don Juan began to crystallize not only as a womanizer, but also -- and this is often completely overlooked by analysts of the figure -- as a man who is the supreme rebel against the establishment.

Much has been written about the revolutionary character of *The Marriage of Figaro*. I firmly believe that *Don Giovanni* displays a much stronger rebellious streak than Figaro. Although the play is set in the most Catholic of surroundings, Spain, there is hardly a prayer to God or to the Madonna, and when supernatural forces are invoked, it is usually in the plural, bypassing the Christian cry for help and reverting more or less to a nebulous antiquity. When we meet Giovanni, he is definitely on the decline. We do not see him even once as a successful lover. We hear only of his past conquests and the one woman from his past whom he has conquered serves only to show us his basic characteristic: he despises all women, especially the ones whom he was able to conquer. Don Giovanni has to conquer other human souls and then he must proceed to destroy them. He seems to have been put on earth for the sole purpose of destroying the most sacred of Christian institutions, the family. The most significant moment in the opera appears to be the finale of Act I, when, for no apparent reason, Don Giovanni bursts into a hymn of liberty. He attempts to wipe out any class distinctions by mingling representatives of the aristocracy (Donna Anna, Donna

Elvira, Don Ottavio) with representatives of the lowest classes of the Spanish social hierarchy (Zerlina, Masetto and their peasant friends). He defies life after death as proclaimed in the Christian philosophy. He desecrates graves. His arch opponent is, of course, the Commendatore who finally brings him to his knees, but cannot force him to repent -- repent for what? The Commendatore's death? It was he who started the duel. Don Giovanni tried to avoid a confrontation with the older man. He must repent because he was bent on destroying the human and heavenly order of society. The driving force of retribution during the opera is Donna Anna, the daughter of the Commendatore, whose feelings toward her would-be seducer are ambivalent, to say the least. Don Ottavio is hesitant, not because he lacks courage, but because he cannot believe that a man belonging to the upper classes, the good class, would stoop so low as to commit all these "crimes." He consents to pursue the cause of vengeance only after he is convinced that a person like Don Giovanni is more than simply a menace to his private happiness, but could, if left unchecked, create upheaval in their well-ordered social system.

Mozart and Da Ponte seem to sympathize with our anti-hero. As in *Così Fan Tutte*, they have created a work which is cynical, to say the least. *Così* is bitter about the man-woman relationship. *Don Giovanni* is cynical not only about the man-woman relationship, but also questions the workability of our entire social structure.

Don Giovanni is a force of nature, a hurricane that blows through a society which is so well-ordered that every step of every individual is pre-ordained and the slightest digression must be punished at once. The work is termed *dramma giocoso*. Scholars have brooded over this term for the past 200 years. As in *Così*, the tragedy is cloaked in a pyrotechnical display of humor and playfulness. It was written at the beginning of the French Revolution. In countries not affected openly by the Revolution, the spiritual power of the Church was supreme. In *Don Giovanni*, no priest appears. The Church is conspicuous by its absence.

An interesting musical note is Mozart's use of the *sinfonia* or overture to *Don Giovanni*. A novel has been written about his composing the overture the night before the premiere, handing it page by page to the copyists, who worked feverishly to finish the parts just in time for the

musicians to sight-read it for the first performance. Thematic elements from the opera were incorporated in the overture, a rarity in those days. Another innovation is the fact that the overture ends in a different tonality from that in which it begins. Mozart was compelled to do this because the opera had already been composed and the overture had to be adapted to the opening key of Leporello's soliloquy. Thus, what Mozart wrote was not so much an overture, but rather what the Germans call the *vorspiel*, an integral part of the opera itself. Usually the overture had no musical relation to the opera. For example, the famous overture to *The Barber of Seville* was originally written by Rossini as the overture to his *Elizabeth, Queen of England*, and subsequently used by him as the overture for twelve of his other operas.

The model after which Da Ponte patterned his libretto was that written by Bertati for a one-act opera with music by Gazzaniga, which was performed in Venice about three years before Mozart's work. In Bertati's version, we come with very little ado to the crucial cemetery scene for which audiences of that day eagerly awaited, since, as has been mentioned before, the story of *Don Giovanni* was extremely popular and well known by then. In order to expand the story to two acts, Da Ponte had to invent new situations. However, instead of showing us Don Giovanni as the successful conqueror of women, Da Ponte piles up one disastrous affair upon the other. The other figures of the plot are developed more clearly and acquire symbolic values representing the forces of the well-ordered establishment which Don Giovanni attempts to destroy. Da Ponte also elaborates on the comic elements of the plot and it is here that the genius of Mozart comes into full play. He manages to hold our interest through the most profound and ingenious musical characterizations of the persons and situations as they develop, and he even succeeds in making an interesting character of the somewhat bland Don Ottavio. Donna Anna, who in Bertati's version retires to a monastery after her first scene, reappears and becomes the driving anti-Don Giovanni force. It is thanks to Mozart that these "filler" scenes not only hold our interest, but build suspensefully towards the magnificent final scenes of the opera. Although dramatically we could cut from the first Elvira scene to the graveyard, such a procedure would be unthinkable theatrically because of the magnificent and unfailing dramatic instinct of Mozart.

Of all the Don Juan versions, I believe that this operatic one can be considered the definitive solution and that it is this work which will outlast all the others.

THE STORY OF *COSI FAN TUTTE*

ACT I: Don Alfonso, a cynical old philosopher, declares to Ferrando and Guglielmo that no women, including their fiancées, the sisters Dorabella and Fiordiligi, can be trusted to be faithful. The two young men, however, are certain that their sweethearts are paragons of virtue, and they accept Alfonso's wager that he can prove his point within 24 hours if they will follow his instructions to the letter.

Near the seaside, Fiordiligi and Dorabella, two ladies from Ferrara who are vacationing in Naples and engaged to Guglielmo and Ferrando respectively, praise the virtues of their lovers. They are interrupted by Don Alfonso, who reports that their fiancés have been ordered to the front. The two young men enter, bid the sisters a touching farewell, and march off to war, leaving the women to wave a last goodbye as Alfonso jeers at feminine constancy.

Despina brings her ladies their morning chocolate and finds them prostrate with grief. They are not amused by Despina's advice that one man is pretty much like another and they should therefore find themselves new lovers. Don Alfonso enlists the aid of Despina to introduce her mistresses to two wealthy young "Orientals" -- Ferrando and Guglielmo in disguise. The sisters, however, are outraged and order the foreigners to leave. The men are delighted, but Alfonso warns them that the wager is not yet won.

In their garden, Dorabella and Fiordiligi bewail their fate. Their lovers, still in disguise, stagger in, pretending to have poisoned themselves because of their unrequited love. Alfonso and Despina run for a doctor and the ladies begin to weaken. However, Despina returns, disguised as a doctor, and miraculously cures the men with a giant magnet. When the "Orientals" ask for a kiss, however, the sisters angrily tell them to leave.

ACT II: Despina, dressing the ladies in their boudoir, urges them to relent toward the "Orientals". Although Fiordiligi at first hesitates, she and Dorabella decide that a flirtation can do no harm. Dorabella chooses

Guglielmo and Fiordiligi, Ferrando. As the couples stroll in the garden, Guglielmo wins Dorabella's love and gives her a golden locket in return for a picture of Ferrando. Ferrando makes little headway with Fiordiligi, although she privately admits that he has touched her heart. When the men compare notes, Ferrando's anger amuses Guglielmo, who is reassured by Fiordiligi's seeming faithfulness. Alfonso reminds him that the day is not yet over.

On the terrace, both sisters admit to Despina that they have lost their hearts, though Fiordiligi still has misgivings. Alone, she plots a reunion with her fiancé at the front, but when Ferrando rushes in threatening suicide, she admits that she loves him. As they leave together, Guglielmo vents his rage. When Ferrando returns, Alfonso urges him and Guglielmo to accept women as they are and promises them that he will fix everything.

A double wedding is planned between the "Orientals" and the sisters. Alfonso brings a notary (Despina in disguise) and just as the ladies have signed the marriage contract, military music is heard in the distance. Alfonso announces that the former lovers have returned. In panic, the sisters push their new husbands from the room. Ferrando and Guglielmo reappear in uniform and swear vengeance upon their faithless sweethearts. The sisters admit their guilt, but blame Don Alfonso and Despina for leading them astray. Alfonso then reveals the disguises and asks the lovers to learn from this experience. Dorabella and Fiordiligi, now properly chastened, are forgiven and all ends happily as the entire company unites in praise of reason.

NOTES ON *COSÌ FAN TUTTE*

Così Fan Tutte is the third and last opera in which Mozart and Da Ponte collaborated. *The Marriage of Figaro*, *Don Giovanni*, *Così Fan Tutte*: these are the cornerstones upon which their combined work is built -- and a magnificent work it is. Step by step, we see an ever-increasing fusion of the music and the book. It is therefore strange that this ultimate achievement of Mozart and Da Ponte should have been so violently attacked during the 19th century. The collaboration of two masters in creating a unified single piece of art is a most difficult achievement. Criticizing Mozart and Da Ponte for their comedy, *Così Fan Tutte*,

is like berating Verdi and Boito for creating *Falstaff* at the end of their artistic marriage. On the contrary, I believe that *Così* represents the distillation of everything that Mozart and Da Ponte did or did not believe in. As in *Don Giovanni*, both authors display a most bitter and cynical view of the world, but this time, in *Così*, they were able to clothe their beliefs in a mantle of shimmering comedy which not only softens the blow which Mozart and Da Ponte deal to man-(woman)-kind, but also gives us a charming comedy to boot, thereby giving us a choice: we can take the work at its surface value -- a comedy of manners with roots in the *commedia dell' arte* -- or we can make an effort to try to peek behind the masks and discover a biting, but not altogether negative view of human relationships.

Artists have the habit, as they approach the end of their creative lives, to turn toward comedy and shed all tragic traces. Mozart certainly felt that his life was coming to an end -- we have ample evidence for this in his personal notes and letters -- and, disregarding *La Clemenza di Tito*, his very last work takes the ultimate step in that direction and turns to the most basic of all forms of comedy, the popular farce. In such works, of course, the author is not didactic, but leaves it completely to his audience to discover the deeper meaning of the work. *Così Fan Tutte* was performed for the first time in Vienna less than a year before Mozart's death. He also knew that his collaboration with Da Ponte had come to an end. He could afford to put distance between himself and the world, and smile at this world which in reality gave him very little to smile about.

Why was *Così* so violently attacked by critics and musicologists? The blame is laid at the feet of Da Ponte. No redeeming qualities were found in this "stock" comedy of errors. It was judged to be no better than literally thousands of other comedies of the same genre. The one startling fact, of course, is that the villains, or, rather the culprits, are never punished for whatever wrong they have done. It is, so to speak, an open-ended play and the authors leave it to the audience to judge for themselves what will happen in the future. The two girls certainly have not been chastised for their fickleness, which actually turns into infidelity. We are to believe that they will marry their original fiancés and live happily ever after. Or will they? In almost every play, the moral outcome is never left in doubt. Here, however, a

big question mark concludes the opera. What will become of a marriage which is not really based on the love and fidelity of one mate for the other? Is life really only a game of musical chairs? The authors are wise enough to follow their bitter views of the world as they see it. This point, I think has never been made. It was felt by all who criticized Da Ponte. No one really dared to touch Mozart, and even Richard Wagner pities his great colleague for having to set his ingenious music to so base a farce, but *Così Fan Tutte* is not a farce. It is a bitterly serious work. This point cannot be stressed enough. There is no real plot. It is simply a magnificent canvas of the interplay of four people, sometimes guided by the arch intriguer, Alfonso; sometimes acting spontaneously on their own. Despina is the go-between of the "higher power" (Alfonso) and his puppets. Twice she disguises herself, first as a doctor, then as a notary. Both characters stem directly from the *commedia dell' arte* and specifically from its Neapolitan origins. By this means, the authors touch base with the most popular traditional theatrical form of Italy. The *commedia dell' arte* flowered for at least 300 years. It, again, stems from the bucolic comedies of the Roman period which, in turn, are a product of the rustic plays of ancient Greece. As stated before, Mozart sought and found his inspiration increasingly in the truly popular forms, rather than in the lofty tragedies which were a product of religious beliefs. He scorned the virtuous lessons which the audiences were supposed to receive from the stage. For Mozart, the stage was not a morals-building institution, as Lessing and Schiller defined it in their theoretical writings, but an absolutely true mirror of life -- not a naturalistic one, but certainly a realistic one.

The ancient Greeks called the actor "ethopoios," which means "a creator of morals." The reason that the ancient Greeks were virtually compelled to attend theatrical performances was the belief of the authorities that they would emerge from the theater thoroughly cleansed of any evil thoughts which they might have had before attending. It was only natural that a strong movement sprang up in the theater in the form of satires and comedies. But many times these comedies and satires are deadly serious and hold up a mirror to the audience. By that, of course, they also teach a lesson. They force us to look at ourselves as we really are without any

moralistic lectures. It is here that Mozart and Da Ponte take the ultimate step -- they seemingly provide us with a happy ending which, however, on deeper reflection turns out to be not so happy at all. It would be interesting to write a sequel to *Così Fan Tutte*, but who would dare to follow Mozart and Da Ponte? Such a work would be doomed from the beginning.

This dubious ending is, in my opinion, most likely responsible for the very checkered career of *Così Fan Tutte* on the operatic stages of the world. From time to time, with a certain regularity, the work is revived by most of the major opera companies, only to disappear again after a few years. After a period of disfavor, it is rediscovered and the cycle begins again. One of the greatest admirers of this work was Richard Strauss. It was his favorite opera, as a conductor, and he pushed vigorously for its inclusion in the repertoire of any opera house with which he happened to be associated. Strauss himself was a master of the open-ended musical theater. What, for instance, happens to Octavian and Sophie?

I believe, therefore, that it is safe to assume that Mozart knew very well what he was doing when he set Da Ponte's libretto to music. Many jokes, of course, were related to incidents of the time. For example, the two singers who created Fiordiligi and Dorabella were sisters in real life and the Fiordiligi came from Ferrara (she was known as "La Ferrarese"). However, despite the fact that such humorous allusions are lost on present day audiences, the work possesses so much humor that it lets us forget at times the bitterness and cynical conclusions it poses. It is truly a masterwork and as such it should be included in the repertory of every major opera company worthy of its name.

-- Dino Yannopoulos

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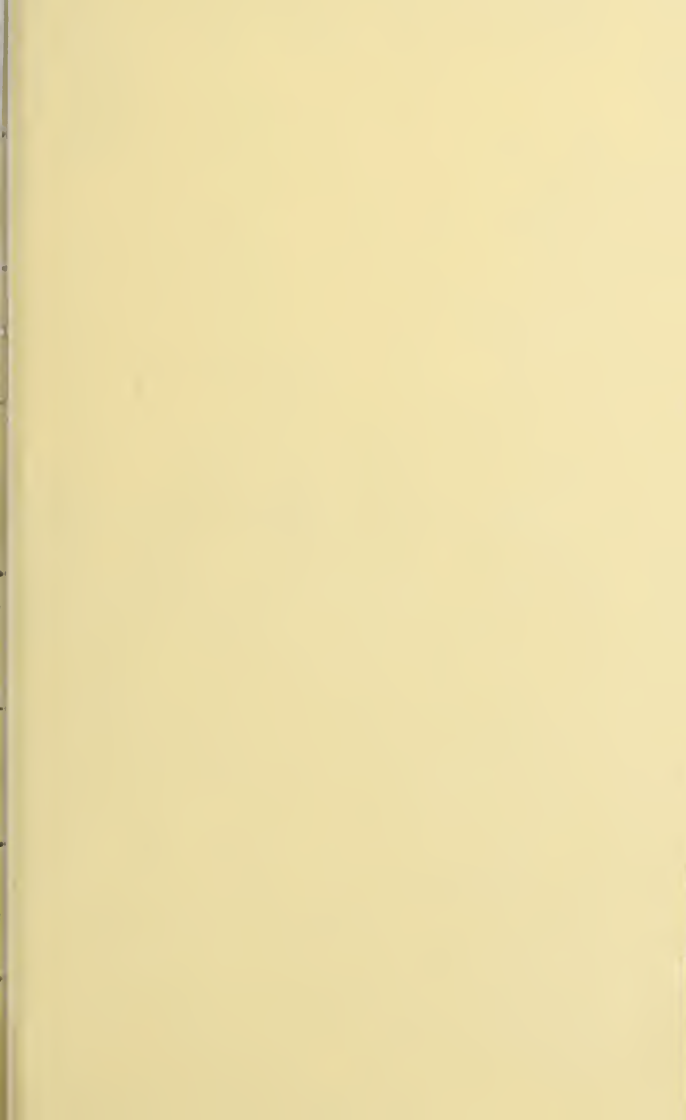
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It probably comes as little surprise that 84% of all Mercedes-Benz owners attended college. But it may shock you to learn that most Mercedes-Benz technicians have also had advanced educational training.

Take Tony and Gerald.

When most boys were still dreaming about their first car, Tony Stein was learning all about one of the world's finest cars. At sixteen he started his apprenticeship in Lubrick, Germany, under the strict tutelage of master mechanics. Mechanics who knew a Mercedes-Benz blindfolded. They spent three months teaching him brakes. Three months on clutches. Tony spent almost a week learning the proper method for tightening bolts. (Too tight, and a bolt could cause a part to fail prematurely. Too loose, it could cause pressure.) He knew mechanical specifications so well, that as part of his final exam he had to build a connecting rod by hand.



Tony Stein at 19 after graduating from apprentice training. He's sixth from the left on the top row.

Teaching freshmen the basics.

After four years alternating between the machine shop and the classroom, Tony came to the United States. And, like "new" technicians, he was sent through Basic Service training. This involves two weeks at one of three special Mercedes-Benz schools. The last week is spent learning engine adjustments, Diesel injection systems, and the workings of 4 and 6-cylinder combustion.

Then, after two months of hands-on experience, Tony

returned for a second week at school. For seven hours a day, for five days, he studied ignition diagnosis, electronic injection, and the sophisticated emission systems. Finally, with certificate in hand, he graduated into the elite of the world's mechanics.

Every technician is encouraged to study advanced technical courses.

But Basic Service is just the elementary school of Mercedes-Benz education. Every technician has the opportunity to attend Advanced Basic Service training sessions and then specialized schools.

Gerald Dolly, who knew every nut and bolt on a car while still a boy in West Virginia, has earned three advanced degrees with Mercedes-Benz.

He studied pre-glow starting systems and infra-red exhaust testing. He can diagnose a car with an oscilloscope like a doctor with a stethoscope. And this year, he's working on his fourth degree.

Who knows, maybe he'll bone up on 5-cylinder Diesel technology, or W116 axle alignment.

Two more reasons to consider the Mercedes-Benz.

In a world where gasoline prices fluctuate, it's reassuring to know that there are still some cars which combine

diesel reliability with true performance and luxury. That's why more than 40% of all Mercedes-Benz cars bought in the Washington-area are Diesel-powered. And if you're worrying about fuel, relax. There are dozens of stations nearby that sell it.

When you own a Mercedes-Benz you also have few worries about parts. Since all six Washington dealers are required to maintain an adequate supply of parts on hand, most repairs are attended to immediately. But if your dealer doesn't have a particular part, he can usually get it overnight. Because 97.8% of all the parts your automobile could ever need are less than an hour away at the Mid-Atlantic Parts Depot near Baltimore.



The six dealerships are strategically placed to provide readily accessible service. Dots indicate the growing number of gas stations providing Diesel fuel.

And if you're still undecided about a Mercedes-Benz, consider this.

With many luxury cars, the mechanics must know a little about a lot of cars.

Mercedes-Benz technicians know a lot about just one.

The Six Mercedes-Benz Dealers of Metropolitan Washington

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Rockville: Deskin Motor Co., (E), 15401 Frederick Rd., 340-0900

Silver Spring: Herb Gordon's Autoworld, (B), Montgomery Auto Sales Park, 890-6200

Washington: McNey Motors, Inc., (F), 1513 Rhode Island Ave., N.E., 529-7600



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stagebill

April 1977 Volume IV, No. 8

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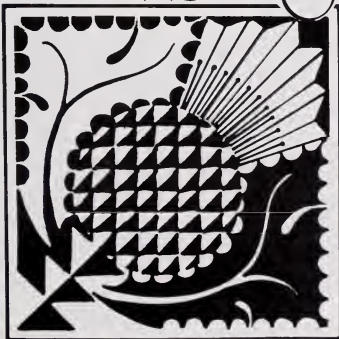
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Shenandoah The Apple-pie Musical

"Shenandoah" opens in the Opera House on April 12.

f there's anything more American than apple pie, it's got to be the American musical. As a legitimate theatre form, it barely goes back a hundred years, and

yet it seems as indigenous to our culture as he two-party system, the World Series, and hamburger-and-choke. Let archeologists of the future study the legal codes and religious systems of other countries. To measure America, just look at our musical theatre. Easier still, just look at one recent example of our musical theatre. Just look at *Shenandoah*.

When the Gary Geld/Peter Udell show opened two seasons ago, most people were struck by its unusually rich score. In preceding seasons, we'd had "talking stars" like Lauren Bacall in *Applause*, Katharine Hepburn in *Coco*, Alexis Smith in *Follies*, and Glynis Johns in *A Little Night Music*—performers whose voices delivered the meaning of a lyric, but hardly advanced song's musical content. We'd also had more than our share of musicals like *Pippin* and *Seesaw*, shows whose razzle-daz-

zle camouflaged their musical mediocrity.

Then along came *Shenandoah*, with more than a dozen richly melodic songs packed into its score—sweet ballads, fris-

ky novelty numbers, even a hymn and a lullaby. It made absolutely no bones about being an old-fashioned *musical* musical, and critics responded to its tunefulness by comparing it with shows from the fabled Rodgers-and-Hammerstein era.

To Broadway's professional rune-readers, *Shenandoah's* success seemed a clear sign that audiences were hankering after an earlier musical-theatre tradition. Not exactly a return to those vintage potpourri shows that used a story line



like a slack clothesline on which to string unrelated musical numbers; but at least a return to a stronger and more overtly tuneful musical tradition. It looked as if America was finally in the mood for singing again.

If *Shenandoah's* strong narrative book was an indication of another significant trend, America also seemed to be ripe for

Above: Howard Keel as Charlie Anderson in "Shenandoah."

by Marilyn Stasio

sturdier substance in its entertainment diet. Based on the 1965 James Stewart movie of the same name, *Shenandoah's* book was written by James Lee Barrett, (who did the screenplay), lyricist Udell, and director Philip Rose. Unlike such musicals of the same season as *Goodtime Charley*, *Mack and Mabel* and *Doctor Jazz*, this show had characters of genuine dimension and dramatic conflict that arose from substantive issues.

Musicals are still skipping in with non-sensical books and cardboard characters, and audiences are still buying some of them. But not like they used to. The American musical is well past its adolescence. With today's ticket prices and the heavy competition from other entertainment forms—to say nothing of the audience's growing sense of theatrical sophistication—a person has to have a strong death-wish to produce a musical without a strong book. Music alone won't float a show anymore, as *1600 Pennsylvania Avenue* proved so dramatically. Neither will a star vehicle with a flimsy chassis—witness Robert Preston's ignominious return to Broadway in *Mack and Mabel*.

Even more than its melodic score and weighty book, *Shenandoah's* robust central character offers an interesting insight into the ever-changing shape of the musical and what it tells us about the culture in which it thrives. *Shenandoah* is less a musical drama than a character study of Charlie Anderson, a farmer who lived in the Shenandoah Valley during the Civil War. Strong and upright, filled with all the virtues of the American pioneer, Charlie emerges as one of the sturdiest

father figures ever to appear on a musical theatre stage.

Charlie interprets his paternal role seriously. His duty, as he sees it, is to protect his family from the physical and moral corruptions of war. Only when his personal griefs teach him that his countrymen are also part of his family can Charlie Anderson involve himself.

Just like our country, the American musical hasn't had a hero like this in a long time; in such a long time, in fact, that his sudden emergence is a bit of a shock. The character is a real folk-hero, a mythical ideal of a hero. More than a man, he is almost a symbolic embodiment of the firm values and immutable beliefs that we once supported.

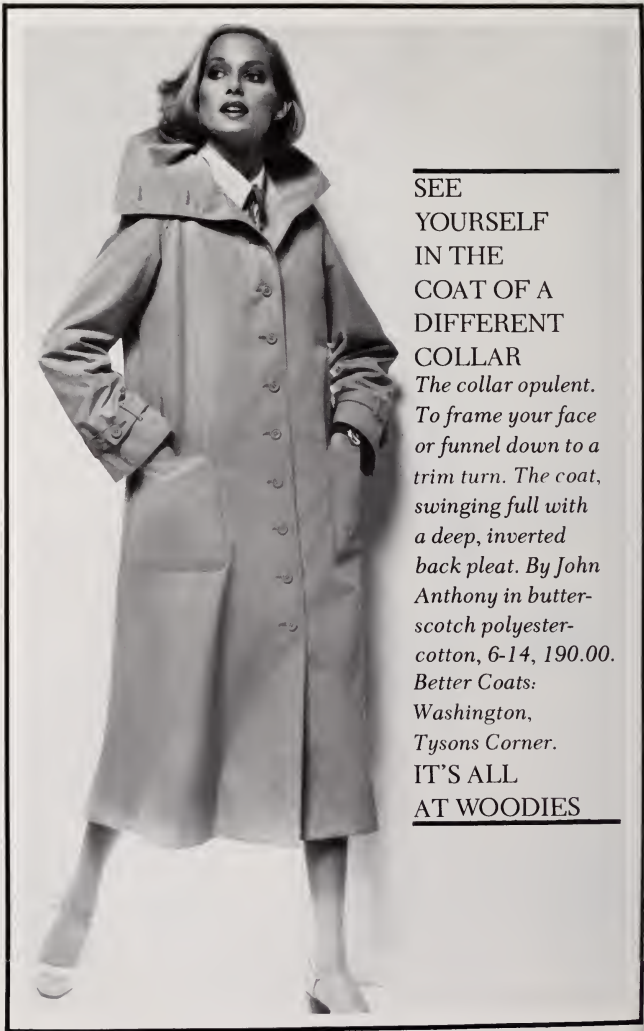
Charlie Anderson is the lost Father. His return to the musical theatre and our welcoming response to him must mean something—that we want our faith back.

Although he embodies traditional values, as the hero of a Broadway musical Charlie is a real maverick. Compare him with the current crop of heroes and you'll see. Broadway's most popular musical, *A Chorus Line*, has no hero at all, but a collection of victims, the vulnerable dancing gypsies who bare their souls and psyches to get a job. *Chicago* has a population of murderers, corrupt lawyers and journalists, and *The Robber Bridegroom* sings its musical salute to a colorful rogue-thief. Both *Grease* and *Bubbling Brown Sugar* celebrate historical eras, not people. Even among recent revivals, *The Threepenny Opera* is Brecht's living canvas of villains and scoundrels and *My Fair Lady* features that mos-





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WOODWARD & LOTHROP

Aarilyn Stasio is drama critic for Cue Magazine and author of Broadway's Beautiful Losers.

1

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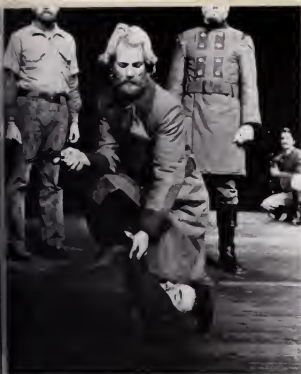
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IX American College Theatre Festival by David Richard



One of the most alluring aspects of the theatre is that it is perfectly undependable.

Yes, undependable.

The magic rarely occurs when or where you expect it. Widely anticipated shows turn out to have been hardly worth the wait, while an unknown playwright puts in an unannounced appearance and enchants us all.

I don't think money has that much to do with it, although money is as useful a commodity in the theatre as it is in a supermarket. Spit and paste can sometimes do what velour and mahogany can't. And if "names" were all it took, we'd still be lining up for *1600 Pennsylvania Avenue*.

Much as we relish our performing arts centers, they offer no iron-clad guarantees, either. One of the most moving experiences I have ever spent in the theatre was actually spent in a converted car wash, where orange crates served as seats.

All I know is that the theatre is an irresponsible creature who will let you down in one place, only to enthrall you a week later in another.

The moral: You've got to keep your eyes open.

That's why I'm grateful for the American College Theatre Festival. For nine years now, it has kept its eyes glued on the prodigious amount of theatrical activity on our nation's campuses—watching for and, in recent seasons, encouraging the rare explosion. (Continued on page 24)

Opposite page: This year's Student Playwriting Award Winner, "Meg" by Paula Vogel and presented by Cornell University. This page, top-to-bottom: Edward Bond's "Lear" presented by University of Alabama; "Who's Happy Now" by Oliver Hailey, presented by Midwestern State University at Wichita, Texas; Samuel Beckett's "Waiting for Godot" presented by Virginia Polytechnic Institute and University at Blacksburg.

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CONCERT HALL

Monday's program appears on page 37A.

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The Curtis Institute of Music Symphony Orchestra

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Sunday Evening, April 3, 1977 at 8:30

Special Concert Dedicated to Pablo Casals

ALEXANDER SCHNEIDER, *Conductor*

EUGENE ISTOMIN, *Piano*

BACH Suite No. 3 in D major
for Orchestra, S. 1068

Overture

Air

Gavotte I — Gavotte II

Bourree

Gigue

MOZART Concerto No. 21 in C major
for Piano and Orchestra, K. 467

(Allegro maestoso)

Andante

Allegro vivace assai

BEETHOVEN Symphony No. 5 in C minor, Opus 67

Allegro con brio

Andante con moto

Scherzo: Allegro vivace

Finale: Allegro

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But now the results are in from a new survey by the Opinion Research Corporation, Princeton, N.J. They interviewed 513 middle and top management executives from America's largest companies.

The question: If you had your choice of any U.S. airline, to any United States destination, which one airline would be your first choice?

The answer: Again, more people chose American than any other airline.

Different surveys, similar questions, identical results. American Airlines is the frequent-flier's number one choice for domestic travel.

So whether you're flying on business or vacation, remember:

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Notes on the Program

by NANCY SHEAR

Suite No. 3 in D major

JOHANN SEBASTIAN BACH

Born in Eisenach, 1685

Died in Leipzig, 1750

few if any figures in music history have been more revered and honored than J. S. Bach, by both the music-appreciating public and by professional musicians. Bach's extraordinary genius is present in all aspects of his music, and it is on the foundation of what he created that music as we know it today is built. Robert Schumann said that it was Bach "to whom music owes almost as great a debt as a religion owes to its founder."

Composers in Bach's time wrote for the combinations of musicians available to them. The Suite No. 3 is scored for two oboes, three trumpets, timpani, strings and continuo, and therefore gives evidence of having been written for the larger instrumental forces at Leipzig, rather than at Cothen, placing the estimated date of its composition somewhere between 1729 and 1736.

Bach wrote four suites which were at that time called overtures, which was also the title of the opening section. (Partitas were also called by this title.) An overture was an orchestral suite in which the introductory section formed the main body of the work. Bach used the French spelling "ouverture", probably to show relationship to the French style of a work which had been popularized by Lully: a grave section, followed by an *allegro* section, usually in a minor key, closing with a second grave section. Bach used this form in the opening section, and followed it with shorter sections based

on popular dance tunes of the time.

The Suite No. 3 has, after the overture, four sections:

Air (Lento), widely known in a transcribed version for violin solo; the original is played by the entire violin section.

Gavotte, after the 17th-century French dance, played in moderate 4/4 time, with phrases usually beginning and ending in the middle of the measures. There are two gavottes, the first being repeated after the second is heard.

Bourree, another 17th-century dance, in *alla breve* time, beginning on an up-beat. It is similar to the gavotte.

Gigue, from the 16th-century Irish or English jig which was adopted in both France and Italy. This gigue follows the French style.

The suites shared the fate of most of Bach's works and were all but forgotten after his death. Almost a century later, during the 1830s in Leipzig, Felix Mendelssohn rediscovered and championed these works by conducting them in public concerts.

Concerto No. 21 in C major for Piano and Orchestra, K. 467

WOLFGANG AMADEUS MOZART

Born in Salzburg, 1756

Died in Vienna, 1791

Until the middle of the 18th century, the term "concerto" was used loosely; most works so titled were in truth undistinguishable from other types of instrumental music except that in the

concerto there was more contrast or small instrumental groups to the larger group of which it was part. Its form as we know it today, as a work for one or more solo instruments usually with orchestral accompaniment, was first realized by C.P.E. Bach, but it was during the last two decades of the 18th century that the concerto reached its full maturity in the hands of Mozart, achieving its highest level of form, style and melodic beauty. And it was then that the orchestra assumed the importance of a partner, and was no longer simply an accompanist. Mozart's influence on the concerto form might be considered his most important contribution to instrumental music.

Mozart composed 25 concertos for keyboard solo, and they fall into two general groups: works composed before, and after, his going to live in Vienna. The works written before are lovely, but do not exhibit the mastery of the later concertos, which became a strong influence on Beethoven's early music.

Completed in 1785, the Piano Concerto No. 21 is one of the later works and is thus one of the first "modern concertos." It is truly a masterpiece, being in all of its aspects on the highest artistic level.

The first movement is vigorous and strong, at times almost martial. The orchestra's strongly symphonic role can be heard throughout. No trumpets or timpani intrude on the serenity of the *Andante*, where violins and violas are muted, and cellos and basses pluck strings gently. There are no sharp edges of dark colors in this movement. The concerto awakens in the spirited exuberance of the final movement.

Symphony No. 5 in C minor, Op. 67

LUDWIG VAN BEETHOVEN

Born in Bonn, 1770

Died in Vienna, 1827

It is perhaps ironic that one of the most revolutionary works in the history of music has become one of the most universally beloved and frequently heard works in concert repertoire. When Beethoven's Fifth Symphony was premiered in 1808, nothing quite like it had ever been heard before: its terse, fragment-like opening theme replaced the usual melodic line; its harmonic and formal structure was highly innovative, and greatly expanded these areas of symphonic writing; its new range of expressiveness paved the way for the great Romantic composers of the 19th century.

This masterpiece did not flow easily from Beethoven's pen. Even the short opening theme

was the result of painstaking thought and effort; its metamorphosis from its first form, which was quite different from its final state, is shown in the composer's sketchbooks. Sketches of the symphony appeared as early as 1800, the period between the first and second symphonies, but by 1805 only two movements had been completed. It was then put aside while the Fourth was composed and not until 1808 was the Fifth Symphony completed. During the years that Beethoven had worked on the symphony he had grown increasingly deaf, suffering as perhaps only a musician might from such an affliction. In addition, his career as a concert pianist had suffered as a result of his disability and with it his financial situation; romantic and familial troubles also plagued him. Although the symphony displays much outrage and fury, no doubt as a reflection of Beethoven's troubled life, there is also great sensitivity and tenderness, and strong optimism, particularly as heard in the final movement.

The symphony opens with perhaps the best-known theme in all music which is like a seed from which the entire symphony grows, being referred to throughout the work both melodically (therefore intervallically), and rhythmically. The second movement is basically a theme with variations, the variations being of the theme in its entirety and on fragments of it. The third movement, a scherzo, begins mysteriously but builds into a powerful statement which culminates in the triumphant fourth movement, into which it leads without pause. The work that begins with historic terseness closes with one of the most drawn-out finales ever written — strangely or purposefully. One surmizes however, that in Beethoven's music there is nothing that is not purposeful. His Fifth Symphony is a model of symphonic unity and logic. But most of all, it is powerfully beautiful music.

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Meet the Artists



Alexander Schneider, conductor and violinist, has performed at all of the world's great music centers. Currently active as guest conductor in this country and abroad, Mr. Schneider has conducted the Los Angeles Philharmonic, St. Louis Symphony, Israel Philharmonic and English Chamber Orchestra as well as other major ensembles in the United States, Europe, Central and South America. A founder of the Casals Festivals in Prades and Puerto Rico, the Israel Festival and a principal figure at the Marlboro Music Festival for many years, Mr. Schneider has also conducted his own orchestra in his New School Concerts Series in New York, at Carnegie Hall and at Dumbarton Oaks. During the 1972 Casals Festival in Puerto Rico, he was presented with an honorary degree, Doctor of Fine Arts, by the Conservatory of Music of the University of Puerto Rico in recognition of his efforts in bringing the highest calibre of musical performance to the island. Mr. Schneider is currently active as conductor and soloist with the newly formed Brandenburg Ensemble, and earlier this year as guest conductor with the French National Radio and Television in Paris and with the Lincoln Center Mozart Festival — an activity he has participated in since 1968. His interest in the development of outstanding young string players led to the formation of the Christmas Ring Seminar, held annually in New York since 1969, and to his work with young people at Wolf Trap and Interlochen. He has made numerous recordings for Columbia and RCA Victor.



Eugene Istomin's association with Eugene Ormandy and The Philadelphia Orchestra began in 1943 when he made his professional debut with them as a youth audition winner. That same year, at age 17, he won the Leventritt Award

and appeared with the New York Philharmonic. Mr. Istomin received part of his musical training at the Curtis Institute of Music with Rudolf Serkin and Mieczyslaw Horowitz. In 1950 he was invited to appear at the Prades Festival by Pablo Casals, who was to become a profound musical influence upon him as well as a treasured friend. This lifelong relationship was highlighted on October 24, 1971, in New York when the pianist and his two teachers, Mr. Serkin and Mr. Horowitz, were reunited under the baton of the master cellist in a performance of Bach's Concerto for Three Pianos, celebrating the 26th anniversary of the founding of the United Nations. Mr. Istomin has been soloist with virtually every major orchestra in this country and has completed at least seven world tours. Along with his achievements as a solo performer, he has appeared worldwide in chamber music concerts with violinist Isaac Stern and cellist Leonard Rose.

The Curtis Institute of Music was founded in 1924 by Mary Louise Curtis Bok for the purpose of assuring talented young people the excellent training they deserve, regardless of their financial circumstances. Admission to the Institute is, and always has been, on a full scholarship basis, and students are selected through highly competitive auditions. The in-

strumental performance faculty is composed primarily of leading concert soloists and principal players of The Philadelphia Orchestra. In September 1977, John de Lancie, presently principal oboist of The Philadelphia Orchestra and a member of the Curtis faculty, will assume the Directorship of the Institute. Previous directors have included Johann Grolle, William Walter, Josef Hofmann, Randall Thompson, Efrem Zimbalist and Rudolf Serkin. Through the years, they have established and maintained a tradition for developing highly gifted performers. Today, the roster of Curtis graduates includes many internationally renowned opera singers, concert artists, chamber music performers, and members of leading orchestras, in addition to such noted composers and conductors as Leonard Bernstein, Gian-Carlo Menotti and Samuel Barber. The Curtis Symphony Orchestra met for the first time on November 14, 1924 with Leopold Stokowski and Michael Press conducting. During its early years, the orchestra gave concerts in New York, Boston, Baltimore and Washington, D.C., and also participated in many coast-to-coast radio broadcasts for the Columbia and NBC networks. During the period from 1927 to 1953, Artur Rodzinski, Emil Mlynarski, Fritz Reiner and Alexander Hilsberg followed Stokowski as conductors for the orchestra. In 1953, William Smith was named conductor of the Curtis Symphony Orchestra. The present faculty for orchestra includes Eugene Ormandy, David Effron and Mr. Smith. In addition the orchestra has, during the past three years, played in concert and rehearsal with the following guest conductors: Claudio Abbado, Dean Dixon, Rafael Fruhbeck de Burgos, Dimitri Kitaienko, James Levine, Seymour Lipkin, Zubin Mehta, Riccardo Muti, Mstislav Rostropovich, Leonard Slatkin, William Steinberg, Yuri Temirkanov, and Richard Weitach. Aside from their regular schedule of school concerts and performances with the Curtis Opera, the Curtis Symphony Orchestra has presented gala concerts with Maestro Ormandy in Philadelphia's Academy of Music, as well as a special concert in Carnegie Hall in December 1974 under the direction of Alexander Schneider. Mr. Schneider also led the orchestra in two Bach *Brandenburg* Concerto performances in May 1975 and in their first appearance at the Kennedy Center: two concerts for the Haydnfest in September 1975. The Curtis Orchestra's most recent appearance at Kennedy Center was on April 18, 1976, with Itzhak Perlman, violin soloist, and David Effron conducting.

The Curtis Institute of Music Symphony Orchestra

Violin I

Bayla Keyes
Concertmistress
Young-Mi Cho
Robert Frank
Mayuki Fukuhara
Liang-Ping How
Chin Kim
Soon-Ik Lee
Cindy Martindale
Diane Monroe
Victoria Noyes
Akiko Sakonju
Patrick Shemla
Adam Silk
Semmy Stahlhammer
Mitchell Stern
Stephen Warner

Violin II

Margaret Batjer
Principal
Cherry Coleman
Alison Dalton
Nicholas Danielson
Yoko Fujita
Daniel Hardt
Dae-Shik Kang
Mei-Chen Liao
Kathy Lucktenberg
Carol Minor
Olga Mudryk
Erica Robinson
Nadya Tichman
Carmit Zori

Viola

Allegra Askew
Principal
Mary Bishop
Kathleen Carroll
Mark Cedel
Donald Dal Maso
Karen Dreyfus
Lynne Edelson
Mark Ludwig
Steven Tenenbom
Sharon A. Ray

Cello

Michael Reynolds
Principal
Vivian Barton
Sarah Boyer
Amy Brodo
Young-Chang Cho
Mark Fasshauer
David Fisher
Heidi Jacob
Nora von Pirquet
Sarah Seiver
Wendy Tomlinson

Double Bass

Donald Hermanns
Principal
Eugene Jablonsky
Robert Kesselman
Brian Liddle
Peter Lloyd

Flute

Pamela Babett
Sylvia Cartwright
Barbara Chaffe

Oboe

John Ferrillo
Martin Schuring
Harold Smoliar
Robert Stephenson

Clarinet

Phyllis Drake
Charles Salinger

Bassoon

Holly Blake*
Danny Phipps
Kim Walker

Horn

Vincent Barbee
Jeffrey Kirschen

Trumpet

Brian Moon
Kevin Rosenberry
Jeffrey Shuman
Richard Stuart

Trombone

Steve Kamilos
Mary Beth O'Quinn
Malion Walker

Timpani

David Gross
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Nancy Shear

Orchestra Managers

Robert Hoyle
Harry Weil

*Guest artist

NOTE: Players are listed in alphabetical order.

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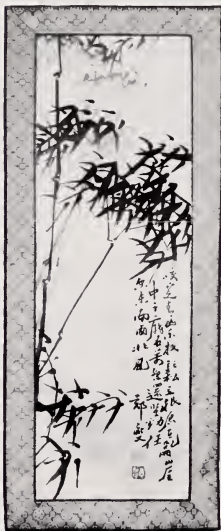
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(Continued from p. 15) Every spring it brings a handful of the most illustrative endeavors to the Kennedy Center for a two-week celebration.

Over the years, the range of fare has been impressive: Brecht, Beckett, Goldoni, Shakespeare, O'Neill, Miller, Feydeau, Chekhov, Moliere, Gilbert and Sullivan, and Sondheim. Lest you wonder what's so unusual about that, how about Kabuki, Greek tragedy in sign language, and one original student-written drama which retold the story of Medea in the stark terms of the Japanese Noh theatre. (The latter was the winner of the Festival's annual Student Playwriting Award two years ago and its curious exoticism still lingers with me.)

You see, there's quite a theatrical ferment on campus these days, and it's not just in the urban centers. It's happening on the plains and in the foothills, as well. Progressively, through the American College Theatre Festival, we're coming to know these schools. More to the point, they're getting to know one another.

In its earlier stages, when a tent on the Mall housed the various entries, the proceedings had a distinctly competitive air. If your college was one of the chosen, you were in for an all-expense paid trip to the Capital, which is not an entirely unpleasant place to be in the spring. Winning seemed to be the goal. Even now, I imagine, the idea of "playing the Kennedy Center" galvanizes more than one student actor.

But nobody talks much about winning anymore. I assume there's still a healthy rivalry among the participating colleges. But they've also developed a curiosity about one another that is even healthier. Instead of turning schools into opponents, the Festival is actually bringing them together.

It does this, literally, in the course of 13 regional festivals held during January and February at rotating sites across the land. There, the preliminary screening takes place. Hundreds of aspiring actors are whittled down to the 13 who will



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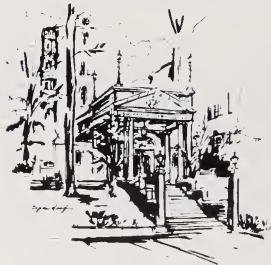
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compete for two Irene Ryan scholarships in Washington. There, too, hundreds of productions (406 this year, an all-time high) are seen, discussed and critiqued, and not merely in terms of a possible berth in the Eisenhower Theatre. Special representatives are also on the lookout for student-written scripts, once a rare species. Four cash awards are distributed yearly now—to the author of the best play, the best comedy, the best play on the black experience and the best play on the subject of American freedom. Two years ago there were 11 works to choose from. This year there were 46. Something's working.

That's only a facet of the operation, however. The real significance of these festivals lies in the artistic and educational cross-fertilization they permit. It lies in the exchange of ideas over a coffee cup or in formal workshops. It lies in a widening sense of perspective. Students not only get to see the work of their peers two states away, but they also get to see their own work through their peers' eyes, an equally illuminating experience.

The eight productions selected to play the Eisenhower this month are really just the tip of the iceberg—"the icing on the cake," as the Festival's producing director, David Young, puts it. Busy as these two weeks will be, they only hint at the Festival's larger scope and its deeper importance.

Quite simply, the imagination and curiosity of our young playwrights, actors, directors, designers and audiences are being whetted. A theatre community is being established and, very probably, the future is being prepared.

What's in it for us, the older spectators? Who knows for sure! As I said, the theatre is a capricious being. There's no telling how or when it will spring its next surprise. Somebody has to keep his eyes peeled and I know the American College Theatre Festival is doing a lot of concentrated looking. For me, that's enough.

David Richards is drama critic for the Washington Star.



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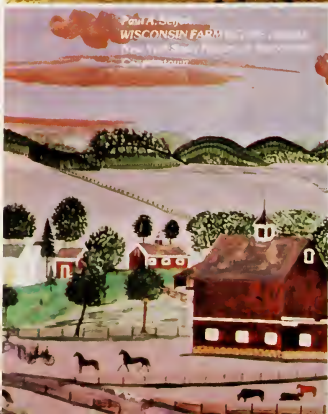
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It's so simple



Edward Hicks,
NOAH'S ARK, 1846. (detail).
Philadelphia Museum of Art;
Bequest of Lisa Norris Elkins.



John A. Seyler,
WISCONSIN FARM

Unknown,
FRUIT IN BLUE COMPOTI
Abby Aldrich Rockefeller
Folk Art Collection.



or some folks.



These are some pictures our folks painted, and left behind to teach us a lesson. They're from an art exhibition titled "The Flowering of American Folk Art 1776-1876."

"This is what we saw," these folk artists say, "and dreamed and believed." And they tell us their stories with a freshness and directness, a clarity and simplicity, that has never been surpassed. For them, it was easy. They never got bogged down in formalized "rules" or fashionable "techniques." They saw clearly, and reported what they saw simply. And the result was a fresh breeze of creativity that charms us still.

Maybe it's just as easy for us. Maybe all we need to do is to try. That's one reason we sponsored this exhibition. In our business, as in yours, we need to be reminded that freshness, directness and simplicity are still the most fertile sources of accomplishment. And that they're still as readily available to us as they were to our folks—in our own individual imagination, individual innovativeness and individual creativity. Sponsorship of art that reminds us of these things is not patronage. It's a business and human necessity.

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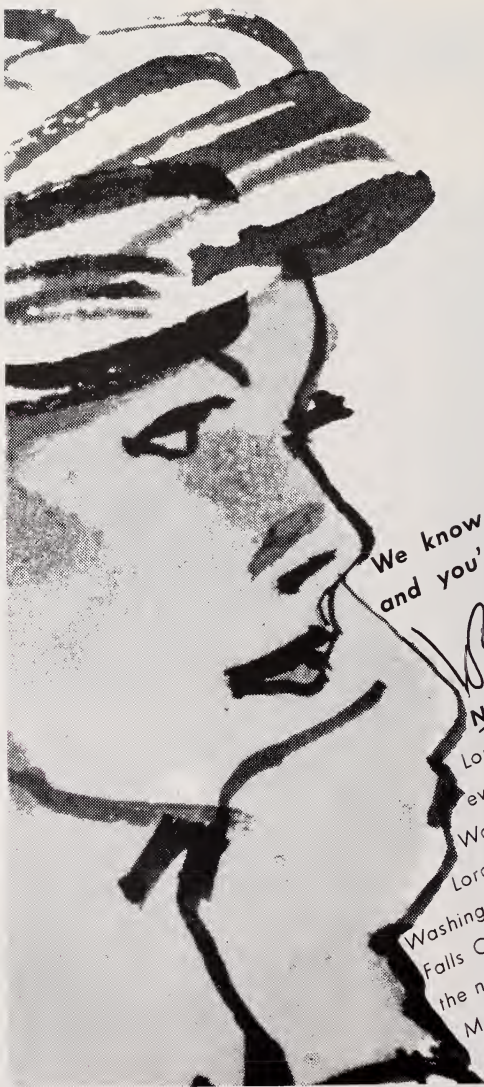


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ne of the seldom-discussed but often-dulged pastimes of music listeners is psyching out the players. Which personalities are dominating? Which are submissive? Do the players disagree about certain things? How well do they know and understand one another? Do they all love the music they are playing?

We seldom consider such questions when listening to solo pieces or orchestral works. The soloist is pretty much free to take any interpretative direction, and orchestra players must follow whatever course the conductor takes. But in the transparent medium of chamber music, the interaction of personalities

Above: "The Sense of Hearing" by Abraham Bosse.

by Tom Johnson



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"Baryshnikov" by Kenn Duncan



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becomes an important part of the music, particularly when hearing a live performance. Chamber musicians must be both leaders and followers, asserting their individual parts, but remaining highly sensitive to the other parts as well, and doing both of these things in a highly exposed context where every note they play will be heard. In a way, chamber music is really about the people who are playing it. Can a small group of musical personalities find points of agreement, work together as a unit, and at the same time, maintain a lively interplay of individual statements?

This is perhaps the fundamental performance challenge in all chamber music, from medieval motets and Beethoven quartets, to Dixieland arrangements and the *sankyoku* trios of classical Japanese



music, and it is certainly relevant to contemporary chamber music. In this contemporary repertoire, however, the performer confronts some special problems.

Many recent scores involve extremely complex rhythmic patterns, for example, and often the players must maneuver these rhythms in precise coordination with one another. Other works require special instrumental effects, such as play-

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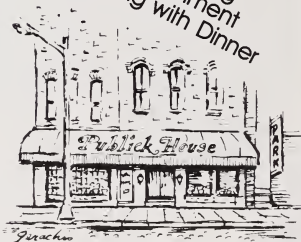
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ing double tones on wind instruments, or making percussive sounds on stringed instruments, and here too it is often necessary for various players to execute these sounds in the same way. Sometimes musicians must also respond to and blend with a prerecorded tape, as well as with the other musicians. A few pieces employ loud amplification, but still require the players to work together in that intimate sensitive way characteristic of all chamber music. Other works involve improvisational moments, which the players must all interpret in compatible ways.

In experimental quarters yet additional demands have been made. Some pieces, for example, deal with the curious pulsing effects or "beats" that occur when



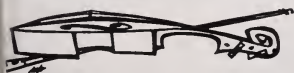
Members of the Chamber Music Society of Lincoln Center, Charles Wadsworth, Director.

two absolutely steady tones are only slightly out of tune with one another. In such cases singers and instrumentalists may have to sustain long tones that are perfectly in tune with one another, or which are only the tiniest fraction of a half step out of tune. In some pieces performers may have to respond not only to the predictable sounds of a prerecorded tape, but to an unpredictable system that computes new electronic sounds right on the spot. In many scores the other instrumental parts are also unpredictable, and sometimes players are required to respond immediately whenever

er they hear certain cues, without knowing when these cues may occur. In other cases the performer is not required to coordinate with the other players in any way, but faces the equally demanding task of pursuing a completely independent course *without* being influenced by them.

Meanwhile there have been many recent attempts at what is certainly the most difficult type of chamber music of all, free improvisation. It is not surprising that groups working completely without score or plan have seldom succeeded in making sensitive, coherent musical statements. But it is significant that completely free improvisation occasionally has succeeded, both in jazz-oriented and classically-oriented avant-garde groups. Needless to say, such successes only happen when musicians work together for a long time, developing a keen understanding of one another, as well as of the music they play. But then, the same can be said about successful performances of any chamber music, of almost any period and any culture.

Chamber music is not a genre where three lancers can come together for a few rehearsals and put a good performance together without having worked together before. It demands permanently organized ensembles. If a group works together long enough and hard enough, there is at least a chance that the individual parts will gel, and that the performances will not reveal misunderstandings, rivalries, diverging attitudes, and individual personality quirks. Yet even in the best performances, the attentive listener will pick up some personality dynamics, along with musical ones. The medium is just too transparent to be otherwise. And besides, as I said before, these personality interactions are at least partly what chamber music is all about.



um Johnson is a Village Voice writer on music.

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In Argentina, most popular music is light and fast, the tunes are gay, and the song forms are clear-cut and well-defined. Only in traditional Andean songs, such as the "vidala" and the "triste," does the Argentine dream and ramble. The Argentine "Gacho" has a realistic attitude towards life and expresses his emotions in the shortest and most direct form. In general, folk music in Argentina is bound by rigid rules.

BRAZIL

Sambistas do Brazil

Sambas from Rio de Janeiro and Bahia

Carnival music in carnival costume

(Also Performing in the Grand Foyer

Saturday, April 9 at 12:30 and 5:00)

The Sambistas do Brazil play popular and traditional dance music of Brazil. The "samba" is a relatively modern dance, performed by couples as opposed to the circles of the older dances. The Sambistas play sambas from Rio de Janeiro where the samba is a formalized social dance, and Bahia, where it is a looser dance known as the "sarambeque."

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COLOMBIA

Cumbia Delia Zapata

Cumbias—the national dance of Colombia

A company of musicians and dancers under the direction of Delia Zapata Olivella.

(Also performing in the Grand Foyer
Monday, April 4 at 10:30 and 2:30)

The name of Delia Zapata Olivella has been linked with Colombian folkloric music and art for over two decades. She first presented a folkloric concert in 1954, and groups such as the current one have made tours to Paris (1957) and the United States (1965). In 1966 Miss Olivella founded a Colombian folkloric dance ensemble in New York while she was studying with Katherine Dunham. This group demonstrated the Latin American culture to the Colombian community in New York. After returning to Colombia, Miss Olivella began directing the

current ensemble which has represented Colombia in many international festivals. The "cumbia" is a Colombian dance characteristic of the Panamanian dances of African origin.

DOMINICAN REPUBLIC

Grupo Folklorico Dominicano

The *merengue* and other folk music of the country.

(Also performing in the Grand Foyer
Thursday, April 7 at 10:30 and 2:30)

The music brought to Santo Domingo centuries ago by the Spanish seems to have completely obscured the indigenous musical culture. A contemporary account during the colonization describing the music, characterized the ceremonies as being highly organized, with specialized leaders and steps, chants and melodies. During the 19th century, long after Spanish music had taken hold, the influence of Italian opera and European ballroom dancing brought a high degree of lyricism to the melodies of popular music. Today, the most popular dance is the "merengue," a dance that has recently been introduced on the American popular song market.

MEXICO

The Tlenhuicani Group

Fiesta Music from the state of Veracruz

(Also performing in the Grand Foyer
Thursday, April 7, at 10:30 and 2:30)

In the years before the Spanish came to Mexico, the Aztec Indians had developed crude flutes and drums and their music was based on the archaic pentatonic scale. Since the advent of Spanish influence, music in Mexico has been dominated by a more Western tonality, but with creeping traces of Indian influence. Among the characteristics of modern Mexican folk music are a tendency to embellish in a way that is foreign to other Spanish music, and melodies that rise and fall chromatically, often with no relation to the supporting harmony.

PARAGUAY

Los Caciques del Paraguay

Traditional Paraguayan music for the harp
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Los Caciques del Paraguay consists of Jesse Pessoa, harpist, and two guitarists. The group

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SCRAPBOOK

1977

1966

The American College Theatre Festival was originated by the Friends of the Kennedy Center in 1969. That year 130 colleges submitted student productions in regional competitions held throughout the country. The 10 finalists, who came to Washington, performed in a tent on the Mall and in Ford's Theatre. In 1970 the Kennedy Center became the American College Theatre Festival's sponsor and the Festival became an annual event. For launching the project, the Friends of the Kennedy Center received the Theatre Festival's silver medallion award for service to college drama.

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was formed in 1969 and performs traditional Paraguayan music on the harp, Paraguay's national instrument. Mr. Pessoa's harp has 36 strings, with no sharps or flats, and was manufactured by the Guarani Indians who have copied and preserved this form of the harp since it was first introduced by Jesuit missionaries.

PUERTO RICO

Yomo Toro

Musica Jibara, the "country music" of Puerto Rico

(Also performing in the Grand Foyer
Tuesday, April 5, at 10:30 and 2:30)

Yomo-Toro perform "musica jibara," the Puerto Rico is similar to that in Cuba, in that it retains the Spanish traditions almost intact. The Spanish influence in Puerto Rico lasted unbroken until the 19th century, and today mothers still sing traditional Spanish lullabies to their children and the games and fairy tales of old Spain have been passed down through generations of Puerto Ricans.

TRINIDAD AND TOBAGO

Trinidad and Tobago Steel Band

Pan or the steel drum

(Also performing in the Grand Foyer
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"Pan," or the steel drum, is a 20th-century invention and steel bands often consist of as many as 200 musicians playing drums of various sizes. The drums are hammered by hand out of empty steel drums and tuned by ear. Steel bands can be heard throughout South America, and in Trinidad and Tobago annual competitions are held to determine the best group. Almost any music can be played by a drum ensemble; the drum's unique timbre and blend give a unique interpretation to any melody.

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Billy Taylor, *Piano*

Larry Ridley, *Bass*

Freddie Waits, *Drums*

Jazz

(Also performing in the Grand Foyer
Monday, April 4 at 12:30)

Billy Taylor, a prolific composer, conductor, performer and author, was born in North Carolina, but moved to Washington, D.C. at the age of seven, where he received his early musical training. Mr. Taylor began his career as a pianist with the Ben Webster Quartet, on 52nd Street in New York, and has since become one of the most sought-after keyboard men in

the world. Mr. Taylor has appeared with virtually every major jazz artist alive today, in addition to his own extensive career as a soloist and recording artist. His compositions have been performed by symphony orchestras, jazz ensembles, as movie scores, and on television shows. In addition, Billy Taylor served as music director for the award-winning *David Frost Show*, and is represented by numerous recordings. Among the many distinctions awarded Billy Taylor are presentations from New York and Cleveland, and he is a member of the National Council on the Arts.

VENEZUELA

Cantaclaro

Music for the *Cuatro*, a four stringed guitar that is the national instrument.

(Also performing in the Grand Foyer
Wednesday, April 6 at 12:30 and 4:30)

Cantaclaro performs on the Cuatro, Venezuela's national instrument. The Cuatro is a four-stringed guitar frequently found in South America, but particularly prevalent in Venezuela. Due to the structure of the Cuatro, most chords can only be formed in inversions; consequently the melodies tend to follow the outline of an inverted chord, giving them an almost Brahmsian air.

McDonald's Spring Festival '77 also includes

The Bob Brown Marionettes in

An American Bandwagon

April 6, 7, 8 at 10:30 A.M. and 1:00 P.M.
Chautauqua Tent

"An American Bandwagon" was written and directed by Judy Brown and features hand-crafted marionettes executed by Bob Brown and Jimmy Rowland. The American patriotic theme is brought to life in this production by seven "puppet children" of various ethnic backgrounds. The seven produce their own school play to show America's famous historical events and its development. From the opening choruses of "Yankee Doodle Dandy," to the rousing audience participation finale of "America," familiar folk songs and patriotic melodies apropos to the time and theme of each scene, bridge the segments of our history.

The East Peoria Symphonic Band

Russ Vroman, *Director*

April 9 at 1:45

Grand Foyer

East Peoria Symphonic Band presents a program of standard wind band literature, in-

uding works by Giovaninni, selections from roadway musical comedies and American patriotic songs. The band, founded in the early 1900s, is composed of 65 young men and women from East Peoria, Illinois. The band is a frequent prize winner at music contests and festivals, and has travelled to Mexico City for the International Music Festival.

Orchestra Piccola

Saul Schechtman, Musical Director

Concert: Divertimento

Program: Serenade in D minor, Op. 44

(for winds, cello and bass)

Concert: Capriccio

April 9 at 2:30

Grand Foyer

The Orchestra Piccolo is composed of 20 of Baltimore's finest musicians, and is under the direction of Saul Schechtman, who also conceived and organized the ensemble. The orchestra gave its first concert on November 1, 1976 and has just completed their first season, performing at Baltimore's new Center stage.

Grupo Folklorico de Chile

Folk music and dance of Chile

(Also performing in the Grand Foyer
Friday, April 8 at 2:30 and 4:30)

Grupo Folklorico Chile began in 1975 with the objective of fostering the Chilean folkloric culture among the American people. Chile has a rich folkloric culture, and through their many appearances, the Grupo Folklorico Chile have given a general look at the colorful costumes, music, and culture of their country. The folk music of Chile is strictly Spanish in origin, and contains no vestiges of native influence. The songs are light and fast; generally in triple meter, with almost no dances in a slow tempo and in a minor key.

Colonial Singers and Players

Gillian Anderson, Music Director

April 9 at 3:45

Grand Foyer

The group will perform string quartets by Haydn and Bartok, Scotch and Irish songs by Beethoven, and show music by Franz Lehar, Jerome Kern and Vernon Duke.

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Editorial

Frank Scott, General Manager, WRC Radio



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Kennedy Center Notes

The Stuttgart Ballet under the direction of ballerina Marcia Haydee returns to Washington on May 24. This Kennedy Center engagement marks the first Stuttgart appearance in the U.S. in two years and the first time the company has danced here since Miss Haydee became director.

The Stuttgart season will open with the popular *Eugene Onegin*. Later programs will include *Voluntaries*, *Requiem aux des Cartes*; *Romeo and Juliet*; *The Taming of the Shrew*; *The Sleeping Beauty*; *Voluntaries*, *Opus 1*, and *Initials BME*. In addition to Miss Haydee, the principal artists will be Birgit Keil, Egon Madsen, Richard Cragun, Lucia Knorr, Jean Allenby, Helen Brady, Ruth Pandick, Vladimir Klos, David Anderson, Barry Ingham and Marjorie Lesins.

Dance fans won't have to wait for the return of the Stuttgart to see something exciting. The Pilobolus Dance Theatre is performing at the National Theatre for seven evenings beginning on April 11. Pilobolus is more than just another modern dance company. It is an ensemble of six brilliant performers (4 men, 2 women)—an unusual combination in itself

who unite dance, mime, and acrobatic techniques to create a stunning and original theatrical event.

Pilobolus Dance Theatre was founded in the summer of 1971 by Moses Pendleton and Jonathan Wolken who had met

as undergraduates at Dartmouth College when both were taking choreography classes from Alison Chase. Shortly thereafter they were joined by two more Chase students, Lee Harris and Robby Barnett. Pilobolus evolved into a completely self-sufficient organization, the dances conceived, choreographed, danced, managed and publicized by the four men. Eventually the company expanded to include Alison Chase and Martha Clarke. Michael Tracy replaced Lee Harris. The company has toured Europe, Africa and the Middle East, been acclaimed at the Edinburgh Festival, the Brooklyn Academy, the Theatre Maisonneuve in Montreal, to name just a few stops on Pilobolus' peripatetic career.

For the more classically minded dance fan, American Ballet Theatre continues



above: Marcia Haydee, Birgit Keil, and members of the Stuttgart Ballet in Kenneth MacMillan's "Requiem," one of the works to be offered beginning May 24th.

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its current stint in the Opera House until April 10. Repertoire includes *Swan Lake*, *Leaves*, *Jardin aux Lilas*, *Something Special*, *Fancy Free*; *Coppelia*; *Petrouchka*, *Firebird*, *Les Noces*; *Push Comes to Shove* and *La Sylphide*.

April will be a particularly rich month for Washington children. *The Imagination Celebration*, a national children's arts festival, will be presented by the Kennedy Center and the Alliance for Arts Education. This joint project of the Center and the U.S. Office of Education will take place from Monday, April 18 through Sunday, April 24. Premieres of three new theatre pieces for children, especially commissioned for the occasion, will highlight this event.

The Little Theatre of the Deaf will perform *Sir Gawain and the Green Knight* by Jamaican poet-dramatist, Dennis Scott. This one hour play tells the story of Gawain, a pure and renowned Knight of the Round Table, who decapitates the wondrous Green Knight. But the Green Knight is magically unharmed, and Gawain is under oath to seek him out a year later and receive a similar blow in return. During his quest, Gawain's chivalry and courage are tested and he learns a lesson in virtue and humility. *Sir Gawain* is directed by Michael Posnick, designed by David Hays with costumes by Fred Voelpel, and acted by four deaf actors and one hearing actor using a combination of visual language, mime and spoken word. The work of the LTD is well known to children across the country through its regular appearances on *Same Street*.

Patricia Birch, Will Holt, Doris Chase and Gary William Friedman are collaborating on a multimedia show *Light Sings* which incorporates taped and live music, kinetic sculpture, dance, video-synthesized and computer-generated film. It incorporates songs from *The Me Nobody Knows*, a musical inspired by the writings of ghetto children. The lyrics are by Mr. Holt, the music by Mr. Friedman and *Light Sings* by choreographer Patricia

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THE McDONALD'S SPRING FESTIVAL '77 *A Spirited Musical Salute to the Hemisphere*. All events in the Festival are free and open to the public. THE CURTIS INSTITUTE ORCHESTRA April 3, CH-8:30. Performances by artists from North and South America April 4-8, GF-10:30, 12:30, 2:30 & 4:30. A SALUTE TO THE HEMISPHERE April 5, CH-8:00. Marionette Show April 6-8, CT-10:30 & 1:00. All-day musical celebration April 9, GF, River Terrace lawn-10:30 to 6:00. *Program subject to change.*

April Performance Schedule

<p>OH-2:00 & 7:00 ABT <i>Coppelia</i> CH-3:00 WASH. CHORAL ARTS SOC. Norman Scribner, <i>cond.</i></p> <p>NT-3:00 ANNA CHRISTIE CH-8:30 McDONALD'S SPRING FEST. <i>A Spirited Musical Salute to the Hemisphere</i> Curtis Institute Orchestra Alexander Schneider, <i>cond.</i> Eugene Istomin, <i>piano</i></p>	<p>ET-2:00 & 7:30 AMERICAN COLLEGE THEATRE FESTIVAL <i>Stories for the Theatre</i> NT-8:00 ANNA CHRISTIE CH-8:00 McDONALD'S SPRING FEST. <i>A Salute to the Hemisphere</i> concert featuring artists from 15 countries</p>	<p>ET-2:00 & 7:30 AMER COLLEGE THEATRE <i>Meg</i> OH-8:00 ABT <i>Petroucbka, Firebird, Les Noces</i> CH-8:30 NATIONAL SYMPHONY Erich Leinsdorf, <i>guest cond.</i> NT-8:00 ANNA CHRISTIE</p>	<p>ET-10:30 NATIONAL TOWN MEETING AFI-12:00 SYMPOSIUM ET-7:30 AMER COLLEGE THEATRE <i>Lear</i> OH-8:00 ABT <i>Petroucbka, Firebird, Les Noces</i> CH-8:30 NATIONAL SYMPHONY repeat of April 5 NT-2:00 & 8:00 ANNA CHRISTIE</p>
<p>OH-2:00 & 7:30 ABT <i>Push Comes to Shove</i> <i>La Sylphide</i> CH-3:00 PAUL HILL CHORALE Repeat of April 9 ET-7:30 AMER COLLEGE THEATRE Irene Ryan Awards <i>An evening of scenes</i></p>	<p>ET-7:30 AMER COLLEGE THEATRE <i>Upstream toward Lethe</i> NT-8:00 PILOBOLUS <i>A modern dance company</i></p>	<p>ET-2:00 & 7:30 AMER COLLEGE THEATRE <i>Upstream toward Lethe</i> CH-8:30 NATIONAL SYMPHONY Antal Dorati, <i>cond.</i> Mischa Dichter, <i>piano</i> NT-8:00 PILOBOLUS OH-8:00 SHENANDOAH</p>	<p>ET-10:30 NATIONAL TOWN MEETING AFI-12:00 SYMPOSIUM ET-7:30 AMER COLLEGE THEATRE <i>Who's Happy Now?</i> CH-8:30 NATIONAL SYMPHONY Repeat of April 12 NT-8:00 PILOBOLUS OH-2:00 & 8:00 SHENANDOAH</p>
<p>ET-2:00 & 7:30 AMER COLLEGE THEATRE <i>Round Trip Ticket</i> OH-2:00 SHENANDOAH CH-3:00 ANNA TENG</p>	<p>THE IMAGINATION CELEBRATION National Children's Arts Fest. ET-10:30 U.S. Navy Band & Sea Chanters CT-11:00 <i>The Indian Experience</i> CT-1:00 Mime Show CH-8:30 PHILADELPHIA ORCH. Aldo Ceccato, <i>cond.</i> Daniel Heifetz, <i>violin</i> OH-8:00 SHENANDOAH</p>	<p>CHILDREN'S ARTS FEST. ET-10:30 & 12:30 Little Theatre of the Deaf <i>Sir Gawain & the Green Knight</i> <i>Light Sings</i> (multi-media) CT-11:00 Mime Show CT-1:00 <i>The Indian Experience</i> CH-8:30 NATIONAL SYMPHONY Antal Dorati, <i>cond.</i> Sheila Armstrong, <i>soprano</i> Gwendolyn Killebrew, <i>mezzo</i> OH-8:00 SHENANDOAH</p>	<p>CHILDREN'S ARTS FEST. ET-10:30 & 12:30 Performing Arts Rep. Troupe <i>Jim Thorpe All-American</i> <i>Light Sings</i> CT-11:00 Mime Show CT-1:00 <i>Indian Experience</i> OH-10:30 TOWN MEETING AFI-12:00 SYMPOSIUM CH-8:30 NATIONAL SYMPHONY Repeat of April 19 OH-2:00 & 8:00 SHENANDOAH</p>
<p>CHILDREN'S ARTS FEST. ET-11:00 <i>Jim Thorpe</i> in public areas: 12:00 & 1:00 Workshops, Afro-American dance CT-1:00 Puppet Show ET-2:00 <i>Sir Gawain, Indian Experience, Light Sings</i> CH-3:00 ALFRED BRENDL <i>piano</i> CH-8:30 CATHOLIC UNIV. SYMPH. ORCHESTRA AND CHORUS</p>	<p>CH-8:30 HANDEL FESTIVAL Stephen Simon, <i>mus. dir./con.</i> <i>Solomon</i> with John Reardon, Sung Sook Lee, Marisa Galvany, Grayson Hirst, Patricia Brooks, John Ostendorf, Lorna Hayward, Martin Isepp, <i>barpsicbord</i> Handel Fest. Chorus & Orch. OH-8:00 SHENANDOAH</p>	<p>OH-8:00 SHENANDOAH CH-8:30 NATIONAL SYMPHONY Antal Dorati, <i>cond.</i> MTL-8:00 NEVERLAND</p>	<p>OH-10:30 NATIONAL TOWN MEETING AFI-12:00 SYMPOSIUM ET-7:30 ARCHBISHOP'S CEILLING by Arthur Miller <i>previe</i> CH-8:30 NATIONAL SYMPHONY Repeat of April 26 OH-2:00 & 8:00 SHENANDOAH MTL-8:00 NEVERLAND</p>

THURSDAY	FRIDAY	SATURDAY MAT	SATURDAY EVE
	<p>CH-11:00 FRIDAY MORNING MUSIC ET-7:30 ANNIE a new musical book by Thomas Meehan music by Charles Strouse lyrics and dir., Martin Charnin OH-8:00 AMER. BALLET THEATRE <i>Swan Lake</i> CH-8:30 FRANS BRUEGGEN NT-8:00 Liv Ullman in ANNA CHRISTIE</p>	<p>CT-10:30 & 1:30 CHILDREN'S ARTS SERIES <i>Old Timey Dancing</i> OH-2:00 ABT <i>Swan Lake</i> ET-2:00 ANNIE NT-2:00 ANNA CHRISTIE by Eugene O'Neill directed by Jose Quintero</p>	<p>ET-7:30 ANNIE OH-8:00 ABT <i>Leaves, Jardin aux Lilas, Something Special, Fancy Free</i> CH-8:30 VLADIMIR ASHKENAZY <i>All-Russian piano program</i> NT-8:00 ANNA CHRISTIE</p>
<p>DEMONSTRATION & 7:30 COLLEGE THEATRE <i>Hay Fever</i> OH-8:00 ABT <i>Leaves, Firebird, Something Special, Push Comes to Shove</i> CH-8:30 WASH. ORATORIO SOCIETY with members of Nat'l. Symp Robert Shafer, cond. NT-8:00 ANNA CHRISTIE</p>	<p>ET-7:30 AMER COLLEGE THEATRE <i>Hay Fever</i> OH-8:00 ABT <i>Leaves, Firebird, Something Special, Push Comes to Shove</i> CH-8:30 WASH. ORATORIO SOCIETY with members of Nat'l. Symp Robert Shafer, cond. NT-8:00 ANNA CHRISTIE</p>	<p>ET-2:00 AMER COLLEGE THEATRE <i>Hay Fever</i> OH-2:00 ABT <i>Giselle</i> NT-2:00 ANNA CHRISTIE</p>	<p>ET-7:30 AMER COLLEGE THEATRE <i>Hay Fever</i> OH-8:00 ABT <i>Giselle</i> CH-8:30 PAUL HILL CHORALE AND ORCHESTRA <i>B minor Mass</i> (Bach) NT-8:00 ANNA CHRISTIE</p>
<p>DEMONSTRATION & 7:30 COLLEGE THEATRE <i>Waiting for Godot</i> CH-8:30 GEORGIAN DANCERS OF ISRAEL NT-8:00 PILOBOLUS OH-8:00 SHENANDOAH</p>	<p>CH-1:30 NATIONAL SYMPHONY Repeat of April 12 ET-7:30 AMER COLLEGE THEATRE <i>Waiting for Godot</i> CH-8:30 GEORGIAN DANCERS OF ISRAEL NT-8:00 PILOBOLUS OH-8:00 SHENANDOAH</p>	<p>CT-10:30 & 1:30 CHILDREN'S ARTS SERIES <i>Ririe-Woodbury Dance Comp.</i> ET-2:00 AMER COLLEGE THEATRE <i>Waiting for Godot</i> OH-2:00 SHENANDOAH</p>	<p>ET-7:30 AMER COLLEGE THEATRE <i>Waiting for Godot</i> CH-8:30 CHAMBER MUSIC SOCIETY OF LINCOLN CENTER Jaime Laredo, Walter Trampler, Charles Wadsworth OH-8:00 SHENANDOAH NT-8:00 PILOBOLUS</p>
<p>CHILDREN'S ARTS FEST. ET-10:30 <i>Sir Gawain, Light Sings</i> Mime Show CT-11:00 Puppet Show ET-12:30 <i>Jim Thorpe All American</i> CT-1:30 Afro-Amer Dancers ET-7:00 <i>Jim Thorpe, The Indian Experience, Light Sings</i> CH-8:30 NATIONAL SYMPHONY CHAMBER ORCHESTRA OH-8:00 SHENANDOAH</p>	<p>CHILDREN'S ARTS FEST. ET-10:30 <i>Sir Gawain, Light Sings</i> CT-11:00 Puppet Show ET-12:30 <i>Jim Thorpe All American</i> CT-1:30 Afro-Amer Dancers ET-7:00 <i>Jim Thorpe, The Indian Experience, Light Sings</i> CH-8:30 NATIONAL SYMPHONY CHAMBER ORCHESTRA OH-8:00 SHENANDOAH</p>	<p>CHILDREN'S ARTS FEST. ET-10:30 <i>Sir Gawain</i> CT-11:00 <i>Indian Experience</i> in public areas: 12:00 Symposium on Children's Literature, Plays and Stories 12:00 & 2:30 Puppet Show 2:30 Afro-American Dancers ET-1:00 <i>Jim Thorpe, Indian Experience</i> <i>Light Sings</i> OH-2:00 SHENANDOAH</p>	<p>CH-8:30 MINNESOTA ORCHESTRA AND CHORUS Stanislaw Skrowaczewski, cond. Phyllis Bryn-Jolson, soprano Birgit Finnila, contralto OH-8:00 SHENANDOAH</p>
<p>DEMONSTRATION & 7:30 ARCHBISHOP'S CEILING CH-8:30 VAN CLIBURN piano OH-8:00 SHENANDOAH MTL-8:00 NEVERLAND</p>	<p>CH-1:30 NATIONAL SYMPHONY Repeat of April 26 ET-7:30 ARCHBISHOP'S CEILING CH-8:30 VAN CLIBURN piano OH-8:00 SHENANDOAH MTL-8:00 NEVERLAND</p>	<p>CT-10:30 & 1:30 CHILDREN'S ARTS SERIES <i>The Metric Show</i> ET-2:00 ARCHBISHOP'S CEILING preview OH-2:00 SHENANDOAH</p>	<p>ET-7:30 Bibi Andersson in THE ARCHBISHOP'S CEILING by Arthur Miller directed by Arvin Brown opening night CH-8:30 CARLOS MONTOKA guitar OH-8:00 SHENANDOAH MTL-8:00 NEVERLAND</p>

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cia Birch (*Pacific Overtures*, *A Little Night Music*, *Grease*, et al) and sculptor-film-maker Doris Chase.

The third premiere, *Jim Thorpe American*, is offered by New York's Performing Arts Repertory Theatre (PART). Written by Saul Levitt (*The Andersonville Trial*, *The Trial of the Catonsville Nine*) with music by Harrison Fichtelberg, *Jim Thorpe* is one in a series of historical musicals created and produced by PART.

This festival is the capstone of a year-long series of free performances that will have been seen by some 60,000 children. Funds for portions of the festival have been received from the George Gund Foundation.



The end of April promises a major event for all theatre-lovers—the world premiere of Arthur Miller's new play, *The Archbishop's Ceiling*. Starring Bibi Andersson, Miller's drama will be Bibi Andersson, the famous Swedish actress pictured above, who made her United States stage debut at the Eisenhower Theatre in *Fun Circle* in 1973.

Arvin Brown, artistic director of the Long Wharf Theatre, which is in New Haven, Connecticut, will direct. Presented by Robert Whitehead and Roger L. Stevens, the Miller play will preview beginning April 27 in the Eisenhower Theatre with an opening scheduled for April 30. —JUDITH RAVEL LEABO

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at Kennedy Center Since opening its doors barely more than five years ago, the John F. Kennedy Center for the Performing Arts has attracted more than 17 million visitors and won international acclaim for presenting theatre, dance, opera and music of outstanding quality.

More than 8 million patrons have attended 5,400 major performances since the Center's opening, keeping its theatres and concert hall filled to a phenomenal 85 percent of capacity.

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All this has been accomplished without direct Federal aid. (Congress appropriates funds for the National Park Service to maintain the memorial aspects of the building, but no Federal funds are made available for general support or to underwrite performances. The Center reimburses the Park Service a pro-rata share of service costs, such as heat, light and cleaning—an obligation that currently runs about \$500,000 a year.)

Now, as it moves into the future, Kennedy Center is expanding its public service and educational programs. It is inaugurating programs to develop new talent, new works and new audiences. It is exploring new ways to increase interest in the performing arts in all parts of the country. To do so and continue to maintain its high artistic standards, free of government subsidy, it must find additional sources of revenue on a continuing basis. A number of American business leaders are now cognizant of the Center's achievements, its needs and its promise. Accordingly, they have formed the Corporate Fund for the Performing Arts at Kennedy Center with a 1977 goal of \$1,000,000 as a tangible expression of the business community's commitment to the Center's future excellence and the growth of the performing arts across America.

Participation in the Corporate Fund for the Performing Arts is open to any business enterprise which makes a minimum annual commitment of \$5,000 to Kennedy Center. All contributions are deductible under section 501 (c) (3) of the Internal Revenue Code. Four classes of participation have been established: Corporate Leadership Circle—\$50,000 or more; Corporate Patron—\$25,000 or more; Corporate Sponsor—\$10,000 or more; Corporate Donor—\$5,000 or more.

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ARGENTINA—a bronze sculpture by Libero Badii and two oil paintings by Raquel Forner for the box tier of the Opera House.

AUSTRALIA—a set of seven tapestries for the South Gallery representing The Creation which were designed by John Coburn and woven at the French factory, Aubusson.

AUSTRIA—a crystal chandelier for the Opera House and additional light fixtures.

BELGIUM—mirrors for the Grand Foyer, and for the Opera House.

CANADA—Eisenhower Theater stage curtain.

COLOMBIA—a metal sculpture by Eduardo Ramirez on the south circular drive.

DENMARK—a porcelain relief by Inge-Lise Goefoed for the Concert Hall lobby.

EGYPT—alabaster vase, circa 2600 B.C., for the box tier of the Eisenhower Theater.

FINLAND—chinaware for the Gallery and the Promenade restaurants.

FRANCE—two tapestries by Henri Matisse and two sculptures by Henri Laurens for the box tier lobby of the Opera House.

GERMANY—bronze panels sculptured by Jurgen Weber placed along the Entrance Plaza.

GREAT BRITAIN—a sculpture by Dame Barbara Hepworth for Concert Hall box tier.

INDIA—twenty specially designed planters for Grand Foyer, Hall of Nations and Hall of State.
JAPAN—two identical silk and wool rugs especially designed and made in Nain for the South Lounge of the Opera House.

IRELAND—Waterford crystal chandelier with four matching sconces for the South Lounge of the Opera House.

ISRAEL—artworks and complete furnishings for the Concert Hall lounge.

ITALY—all the marble for the exterior and interior of the building, cut to specifications.

JAPAN—the Opera House stage curtain.

LESOTHO—a mohair tapestry.

MEXICO—two tapestries by Leonardo Nierman for the box tier of the Eisenhower Theater.

MOROCCO—black and white wool rugs for roof Terrace Galleries.

NORWAY—eleven crystal chandeliers for the Concert Hall.

PAKISTAN—two rugs designated for use in the lounges of the Eisenhower Theater.

PORTUGAL—planters created from ceramic discs designed by Mario Silva, South Gallery.

SPAIN—two tapestries reproduced from original paintings by Goya for exhibition in the South Lounge of the Opera House and sculpture of Don Quixote by Aurelio Teno for the West Lawn.

SI LANKA—two hand-crafted, standing brass lamps.

SWEDEN—18 crystal chandeliers, Grand Foyer.

SWITZERLAND—a sculpture by Willy Weber for the Concert Hall lobby.

THAILAND—Thai silk for furnishings.

ETHIOPIA—reproduction of a 3rd cen. mosaic.

UKRAINE—four porcelain vases designed by Professor Muhsin Demironat.

YUGOSLAVIA—tapestries by Jagoda Buic and Zvezdana Rocić.

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Allegro assai

BIOGRAPHICAL NOTES

Sergiu Luca was born in Roumania, where, fascinated by the gypsy fiddlers who accompanied dancing bears on the streets of Bucharest, he got his first tiny violin and taught himself to play by rote at the age of four. When he was seven, his family moved to Israel. There he continued practicing on borrowed instruments and, at age nine, made his debut as soloist with the Haifa Symphony. Five years later, he was sent to boarding school in England, where he also studied violin with Max Rostal. Following his teacher to Switzerland, the young violinist enrolled at the Berne Conservatory and partially supported himself by painting and selling pictures in the local coffee houses.

An audition with Isaac Stern resulted in Luca's being brought to the United States in 1961 by the America-Israel Cultural Foundation. After intensive study with Ivan Galamian at The Curtis Institute of Music, Mr. Luca made his American debut playing the Sibelius Violin Concerto with the Philadelphia Orchestra. The following year he was a finalist in the Edgar M. Leventritt International Competition. In 1965, Leonard Bernstein chose him to play the Sibelius Concerto with the New York Philharmonic for a special CBS television tribute to the Finnish composer, and in 1969 he made a highly acclaimed New York recital debut. Since then he has made numerous tours of the United States, including appearances with the orchestras of Pittsburgh, Cleveland, Washington, Detroit, Atlanta, Miami, Richmond, Portland and Sacramento. He has also given recitals throughout Europe, Mexico and Japan, and has performed with the New Philharmonia in London, the Orchestra de la Suisse Romande, and the Israel Philharmonic.

In addition to fulfilling this demanding schedule of the usual concert and recital repertoire, Luca has carved a unique place for himself in the violin world. His Tully Hall and Kennedy Center performances of The Complete Sonatas and Partitas for Unaccompanied Violin by Johann Sebastian Bach, with authentic Baroque bow and gut-string violin, made major musical news during the 1974-75 season. Three months later, at Tully Hall, using two different violins, three different bows and three different keyboard partners, Luca presented works for violin and harpsichord composed over a period of more than 250 years, each in the perspective and context of its own period. Continuing his campaign to restore the masterpieces of 18th and 19th century string literature to their original sound and style, he organized "The Music Fraternity," a small ensemble of virtuoso performers who utilize authentic string instruments and bows of the Baroque and Classical periods, augmented by valveless horns and harpsichord when indicated.

Sergiu Luca also serves as director of "Chamber Music Northwest," a summer festival he founded in 1971 in Portland, Oregon, which now attracts visitors from all over the world for a six-week season of public concerts, workshops and master classes.

The violin which Mr. Luca is playing tonight is a Baroque instrument made in 1669 by Nicolò Amati. He is also using an authentic Baroque bow made prior to 1700. His recordings of the complete Bach Sonatas and Partitas for Unaccompanied Violin will be available next spring on Nonesuch Records.

You are cordially invited to greet Mr. Luca at a reception honoring him in the Common Room, immediately following his recital.

T H E C U R T I S I N S T I T U T E O F M U S I C

FACULTY RECITAL

Curtis Hall, Fifty-third Season 1976-1977

Sunday, 10 October 1976 at 8:00 P. M.

M. DEE STEWART, Tenor Trombone and Bass Trombone
Marion Zarzeczna, Piano

P R O G R A M

Hommage à Bach

Eugène Bozza
(b. 1905)

Mr. Stewart, tenor trombone
Miss Zarzeczna, piano

Thème Varié

Eugène Bozza
(b. 1905)

Mr. Stewart, bass trombone
Miss Zarzeczna, piano

Danse Sacrée

Henri Tomasi
(b. 1901)

Mr. Stewart, tenor trombone
Miss Zarzeczna, piano

Être ou ne pas être!
Monologue d'Hamlet

Henri Tomasi
(b. 1901)

Mr. Stewart, bass trombone solo
Mr. Lenthe, tenor trombone
Miss O'Quinn, tenor trombone
Mr. Walker, bass trombone

I N T E R M I S S I O N

Sonatine

Jacques Castérède
(b. 1926)

Allegro vivo
Andante sostenuto
Allegro

Mr. Stewart, tenor trombone
Miss Zarzeczna, piano

Fantaisie Concertante

Jacques Castérède
(b. 1926)

Mr. Stewart, bass trombone
Miss Zarzeczna, piano

Carl Lenthe, Mary Beth O'Quinn and Malion Walker
are members of M. Dee Stewart's Low Brass Class

*You are cordially invited to greet Mr. Stewart at a reception honoring him
in the Common Room, immediately following his recital.*

UNITED STATES
DEPARTMENT OF AGRICULTURE
BUREAU OF PLANT INDUSTRY
WASHINGTON, D. C.

Office of the
Director

1917

Report of
(1917)

Annual
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THE CURTIS INSTITUTE OF MUSIC

Fifty-third Season 1976-1977

Monday, 11 October 1976 at 8:00 P. M.

The Academy House Rehearsal Hall

THE CURTIS INSTITUTE OF MUSIC SYMPHONY ORCHESTRA

STEVEN DE GROOTE, Piano

DAVID EFFRON, Conductor

P R O G R A M

I

Polovetsian Dances from "Prince Igor" (1869-1887)

Alexander Borodin

Presto

(1833-1887)

Introduzione: Andantino

Allegro vivo

Allegro

Presto - Moderato alla breve - Presto

Allegro con spirito

II

Concerto No. 3 in C Major, Opus 26 for

Sergei Prokofiev

Piano and Orchestra (1917-1921)

(1891-1953)

Andante - Allegro

Tema: Andantino - Five Variations - Tema

Allegro ma non troppo

Mr. De Groote, Soloist

INTERMISSION

III

Symphony No. 5 in E Minor, Opus 64 (1888)

Peter Ilyitch Tchaikovsky

Andante - Allegro con anima

(1840-1893)

Andante cantabile, con alcuna licenza

Valse: Allegro moderato

Finale: Andante maestoso

Steven De Groote: Student of Mieczyslaw Horszowski

Music for the Prokofiev Piano Concerto by arrangement with G. Schirmer, Inc.

THE CURTIS INSTITUTE OF MUSIC SYMPHONY ORCHESTRA
Conducted by David Effron

VIOLIN I

Mayuki Fukuhara
Concertmaster
Bayla Keyes
Adam Silk
Huei-Sheng Kao
Mitchell Stern
Victoria Noyes
Cindy Martindale
Soon-Ik Lee
Liang-Ping How
Hitai Lee
Patrick Shemla
Steven Warner
Semmy Stahlhammer
Lynn Horner
Sara Lucktenberg

VIOLIN II

Margaret Batjer
Principal
Mei-Chen Liao
Erica Robinson
Nadya Tichman
Daniel Hardt
Olga Mudryk
Carmit Zori
Yoko Fujita
Carol Minor
Alison Dalton
Nicholas Danielson
Cherry Coleman
Robert Frank
Dae-Shik Kang
Diane Monroe

VIOLA

Wayne Brooks
Principal
Allegra Askew
Steven Tenenbom
Lynne Edelson
Sharon Ray
Karen Dreyfus
Donald Dal Maso
Mark Ludwig
Kathleen Carroll
Mary Bishop

CELLO

Marcy Rosen
Principal
Michael Reynolds
Heidi Jacob
Vivian Barton
Sarah Seiver
Wendy Tomlinson
David Fisher
Nora von Pirquet
Amy Brodo
Sarah Boyer
Mark Fasshauer

DOUBLE BASS

Donald Hermanns
Principal
Brian Liddle
Peter Lloyd
Eugene Jablonsky
Robert Kesselman

FLUTE

Pamela Babett (P)
Sylvia Cartwright (B, T)
Barbara Chaffe

OBOE

John Ferrillo (P)
Martin Schuring (B)
Harold Smoliar
Robert Stephenson (T)

CLARINET

Timothy Blackmore
Phyllis Drake (T)
Monica Jarvis
Randy Klein
Charles Salinger (B, P)

BASSOON

Mark Gigliotti (B)
Richard Hoenich (P)
Danny Phipps (T)
Kim Walker

HORN

Vincent Barbee
David Bryant
Robert Hoyle
Jeffrey Kirschen (P, T)
David Knapp
Thomas McAninch (B)

TRUMPET

Brian Moon (B)
Kevin Rosenberry
Jeffrey Shuman (P, T)

TROMBONE

Steve Kamilos
Carl Lenthe (B, P, T)
Mary Beth O'Quinn

BASS TROMBONE

Malion Walker

TUBA

Carleton Greene (T)
Harry Weil (B)

TIMPANI

Michael Bayard (P)
David Gross (T)
Martha Hitchins (B)

PERCUSSION

Michael Bayard
David Gross
Martha Hitchins
Andrew Power
Sharon Ray

HARP

Richard Turner

ORCHESTRA LIBRARIAN

Nancy Shear

ORCHESTRA MANAGERS

Robert Hoyle
Harry Weil

NOTE: All string players are listed in seating order. Wind and percussion players, however, are listed in alphabetical order, with the principal players for each work designated as follows: B - Borodin; P - Prokofiev; T - Tchaikovsky.

THE CURTIS INSTITUTE OF MUSIC
Curtis Hall, Fifty-third Season 1976-1977
Monday, 1 November 1976 at 8:00 P. M.

P R O G R A M

I

Brandenburg Concerto No. 6 in B-Flat Major, S. 1051 (1721) Johann Sebastian Bach
(Allegro) (1685-1750)
Adagio ma non tanto
Allegro

Wayne Brooks, viola I
Allegra Askew, viola II
Michael Reynolds, viola da gamba I
Heidi Jacob, viola da gamba II
Marcy Rosen, cello
Brian Liddle, double bass
Barbara Silverstein, harpsichord

II

Fantasy No. 3 in B Minor for Solo Flute Georg Philipp Telemann
Largo - Vivace (1681-1767)
Allegro

Fantasy No. 1 in A Major for Solo Flute Georg Philipp Telemann
Vivace (1681-1767)
Allegro

Barbara Chaffe, flute

III

Sonata for Flute and Piano (1930) Walter Piston
Allegro moderato e con grazia (b. 1894)
Adagio
Allegro

Barbara Chaffe, flute
Sarah Rothenberg, piano

Wayne Brooks: Graduating student of Max Aronoff
Allegra Askew: Student of Max Aronoff
Barbara Chaffe: Student of Murray W. Panitz

T H E C U R T I S I N S T I T U T E O F M U S I C
Curtis Hall, Fifty-third Season 1976-1977
Wednesday, 3 November 1976 at 8:00 P. M.

P R O G R A M

Sonata in B Minor, S. 1030 (ca. 1720) Johann Sebastian Bach
(1685-1750)
Andante
Largo e dolce
Presto
Allegro

Sylvia Cartwright, flute
Robert McDonald, piano

Musique de Cour (1937) Jean Françaix
(b. 1912)
Menuet: Allegrissimo
Ballade: Andante
Scherzo: Presto
Badinage: Allegro molto

Sylvia Cartwright, flute
Yoko Fujita, violin
Robert McDonald, piano

Nueve Cantos Antillanos Luis Antonio Ramirez
(b. 1923)
Puerto Rico

Vida Criolla
Lucero del Alba
Llegó un Jibaro á San Juan
República Dominicana
Ella vino con la Fresca
Cojfi en el Charco un Lucéro
El día que yo la ví

Cuba
Canto Negro
Madrigal
Pregón

Adelaida Acevedo, soprano
Steven De Groote, piano

INTERMISSION

Der Hirt auf dem Felsen (1828) Franz Schubert
(1797-1828)

Adelaida Acevedo, soprano
Phyllis Drake, clarinet
Steven De Groote, piano

Sonata for Violin and Piano, Opus 94 bis (1944) Serge Prokofiev
(1891-1953)

Moderato
Scherzo: Presto
Andante
Allegro con brio

Mayuki Fukuhara, violin
Steven De Groote, piano

Sylvia Cartwright: Student of Murray W. Panitz
Françaix Trio: Chamber music students of Felix Galimir
Adelaida Acevedo: Graduating student of Raquel Adonaylo
Mayuki Fukuhara: Student of Ivan Galamian and Jaime Laredo

THE CURTIS INSTITUTE OF MUSIC

Curtis Hall, Fifty-third Season 1976-1977

Wednesday, 17 November 1976 at 8:00 P. M.

PROGRAM

Sonata for Clarinet and Bassoon (1922; rev. 1945)

Allegro très rythmé

Romance: Andante très doux

Final: Très animé

Francis Poulenc
(1899-1963)

Randy Klein, clarinet
Mark Gigliotti, bassoon

Duet for Tubas

Fugato

Saint-Jacome

Duet No. 1 for Clarinet and Bassoon, Wo027

(Transcribed by F. Hermann)

Allegro comodo

Ludwig van Beethoven
(1770-1827)

Carleton Greene, tuba
Harry Weil, tuba

Allegro and Arioso for Five Wind Instruments (1942)

Allegro energico

Arioso: Moderato e cantabile

Ingolf Dahl
(1912-1970)

Barbara Chaffe, flute
Robert Stephenson, oboe
Randy Klein, clarinet
David Bryant, horn
Kim Walker, bassoon

INTERMISSION

Quintet, Opus 43 (1922)

Allegro ben marcato

Menuet

Praeludium: Adagio - Tema con variazioni (un poco andantino)

Carl Nielsen
(1865-1931)

Pamela Babett, flute
Martin Schuring, oboe/English horn
Charles Salinger, clarinet
David Knapp, horn
Mark Gigliotti, bassoon

Sonata in D Minor, Opus 108 (1888)

Allegro

Adagio

Un poco presto e con sentimento

Presto agitato

Johannes Brahms
(1833-1897)

Bayla Keyes, violin
Charles Abramovic, piano

Poulenc Duet: Chamber music students of Anthony Gigliotti
Carleton Greene and Harry Weil: Students of Paul Krzywicki

Dahl Quintet: Chamber music students of John de Lancie

Nielsen Quintet: Chamber music students of John de Lancie

Bayla Keyes: Graduating student of Ivan Galamian and Jascha Brodsky

Brahms Sonata: Chamber music students of Felix Galimir

THE CURTIS INSTITUTE OF MUSIC
Distinguished Alumni and Faculty Series
Curtis Hall, Fifty-third Season 1976-1977
Friday, 3 December 1976 at 8:00 P. M.

YOUNG-UCK KIM, Violin
LUIS BATLLE, Piano

P R O G R A M

I

Sonata in A Minor, Opus 23 (1800)
Presto
Andante scherzoso, piu allegretto
Allegro molto

Ludwig van Beethoven
(1770-1827)

II

Vier Stücke (Four Pieces), Opus 7 (1910)
Sehr langsam
Rasch
Sehr langsam
Bewegt

Anton Webern
(1883-1945)

III

Sonata in E Minor, K. 304 (1778)
Allegro
Tempo di Minuetto

Wolfgang Amadeus Mozart
(1756-1791)

INTERMISSION

IV

Sonata in A Major, Opus 162, D. 574 (1817)
Allegro moderato
Scherzo: Presto
Andantino
Allegro vivace

Franz Schubert
(1797-1828)

YOUNG-UCK KIM

A native of Seoul, Korea, Young-Uck Kim was born on September 1, 1947. At the age of five, he studied piano and, at the age of six, he began his violin studies. He came to the United States in 1961 when, at the age of 14, he enrolled at the Curtis Institute of Music to study with Ivan Galamian.

Mr. Kim made his official United States debut at the age of 15 as soloist with the Philadelphia Orchestra. He was winner of the orchestra's Junior Student Auditions in 1963 and later won first prize in the Merriweather Post Competition in Washington, D. C. However, it was during the 1966-67 season that he first received national attention when he made his New York debut, performing the Bruch Concerto with the National Symphony Orchestra at Philharmonic Hall.

Now, at the age of 29, Young-Uck Kim has appeared with great success on four continents and is recognized as one of the most gifted young violin virtuosos. He has performed with most of North America's major orchestras including the New York Philharmonic, Chicago Symphony, Cleveland Orchestra, Philadelphia Orchestra, National Symphony, Los Angeles Philharmonic, and the symphonies of Detroit, Montreal, Toronto and Baltimore. His European activities include tours as soloist with the Scottish National Orchestra, the London Symphony and the Hague Residentie Orkest, as well as appearances in France, Sweden, Italy, Germany, Switzerland and Spain.

Last season he performed extensively in Korea, made a brilliant New York recital debut at Alice Tully Hall, presented master classes at Ohio State University, and performed in recitals and with orchestras in more than 25 key American and Canadian cities. In addition, he has performed at a multitude of major music festivals including those at Salzburg, Spoleto, South Bank, Ambler, Caramoor, Meadowbrook, Ravinia, Marlboro and the Hollywood Bowl.

Plans for this season include a nationwide "Music from Marlboro" tour in April and May of 1977, a tour of South America, where he will appear with his sister in a series of recitals, an extensive tour of Japan and Korea, and a joint New York recital with pianist Emanuel Ax.

Mr. Kim performs on the "Lipinski" Guarnerius del Gesù, dated 1737, which is considered to be one of the finest violins ever made. He records for DGG-Polydor Records.

LUIS BATLLE

Luis Batlle is widely known throughout South America, Europe and the United States for his solo and chamber music performances. He has toured Argentina, Uruguay, Colombia and Peru in duo-recital with violinists Salvatore Accardo, Shmuel Ashkenasi and Pina Carmirelli, and has presented the complete cycle of Beethoven's sonatas for violin and piano with Miss Carmirelli. At the invitation of the Soviet government, Mr. Batlle has made several tours of Russia and will be returning there for additional concerts this season.

A native of Uruguay, Luis Batlle is director of the Conservatorio Kolischer in Montevideo. In addition, he has been a frequent participant at the Marlboro Music Festival during the past 20 years.

THE CURTIS INSTITUTE OF MUSIC
Curtis Hall, Fifty-third Season 1976-1977
Monday, 6 December 1976 at 8:00 P. M.

PROGRAM

I

Three Romances, Opus 94 (1849)

Nicht Schnell (Not fast)

Einfach, innig (Simple, with feeling)

Nicht Schnell (Not fast)

Robert Schumann

(1810-1856)

Martin Schuring, oboe

Steven De Groote, piano

II

Quintet in E Flat Major, K. 452 (1784)

Largo - Allegro moderato

Larghetto

Rondo: Allegretto

Wolfgang Amadeus Mozart

(1756-1791)

Freda Locker, piano

Harold Smoliar, oboe

Vincent Barbee, horn

Monica Jarvis, clarinet

Mark Gigliotti, bassoon

INTERMISSION

III

Sonata in D Major, S. 1028 (1720)

Adagio

Allegro

Andante

Allegro

Johann Sebastian Bach

(1685-1750)

Donald Hermanns, double bass

Deborah Dundore, piano

IV

Sonata for Oboe and Piano (1862)

Elégie: Paisiblement

Scherzo: Très animé

Deploration: Très calme

Francis Poulenc

(1899-1962)

Martin Schuring, oboe

Steven De Groote, piano

V

Tarantella

Andante mosso

Allegro

Giovanni Bottesini

(1821-1889)

Donald Hermanns, double bass

Deborah Dundore, piano

VI

Duet in D Major for Cello and Double Bass (1824)

Allegro

Andante molto

Allegro

Gioacchino Rossini

(1792-1868)

Wendy Tomlinson, cello

Donald Hermanns, double bass

Martin Schuring: Graduating student of John de Lancie
Piano Quintet: Chamber music students of John de Lancie
Donald Hermanns: Graduating student of Roger M. Scott

THE CURTIS INSTITUTE OF MUSIC

Fifty-third Season 1976-1977

Studio II-J (Third Floor)

8:00 P. M.

Tuesday, December 7 Thursday, December 9
Monday, December 13 Thursday, December 16
Monday, December 20

The Curtis Opera Theater
Presents a Studio Performance of

RIGOLETTO

Opera in Three Acts, Four Scenes

Music by Giuseppe Verdi (1813-1901)

Libretto in Italian by Francesco Maria Piave

Based on the play "Le roi s'amuse" by Victor Hugo

Premiere: Venice, 11 March 1851

Devised and Staged by Dino Yannopoulos

Music Director and Pianist: Christofer Macatsoris

Technical Direction and Sets: Joseph S. Gasperec

Choreography: Dorothy Danner

Projections: Donald Kardon

Costumes: Val Read, Monica Spence-Santelli

Chorus Master: Rick Appel

Rehearsal Pianist: Robert McDonald

Assistant Stage Manager: Harold Smoliar

Production Assistant: William Bumstead

CAST (In order of appearance)

Rigoletto Carlos Serrano
Borsa Gregory Wiest
Marullo Robert Lyon
The Count of Ceprano Cornelius Sullivan
The Duke of Mantua William Austin (December 7, 9, 16)
Michael Myers (December 13, 20)
The Countess of Ceprano Martha Toney
The Count of Monterone John Eisenhardt (December 7, 9, 20)
Stephen West (December 13, 16)
Sparafucile Steven Alexus Williams (December 7, 9, 16)
Dean Jorgenson (December 13, 20)
Gilda Sally Wolf (December 7, 9, 16)
Gwendolyn Bradley (December 13, 20)
Giovanna Sharon Abel (December 7, 9, 13, 20)
Carol Shuster (December 16)
The Duchess' Page Martha Toney
Maddalena Lucy Carolyn Meadors (December 7, 9, 16)
Constance Fee (December 13, 20)

CHORUS:

Marion Rando, Fran Shimmin, Pamela Smith, Ellen Lutz, Joan Meixell,
Audrey Miller, Barry Kratzer, Nick Saverine, E. Frank Murphy,
John Ziegler, Drew Bellinger, Jack Edgar

Time and Place: 16th Century Mantua

RIGOLETTO: AN INTRODUCTORY NOTE

Rigoletto is, by all dramatic standards, an impossible work. It is perhaps the only major opera in which evil triumphs over good: the only victim who receives any punishment, unjust though it is, is Gilda, the only person free of any guilt. All the villains -- and that includes the rest of the cast -- go scot-free. No justice, poetic or otherwise, is meted out, and the only axiom that the story tries to prove is a rather primitive belief -- unchristian to the hilt -- that an old man's curse is the most effective way to influence the destinies of men. In most tragic works, the hero meets some rather severe form of punishment, but this fate is always justified by the "tragic guilt" of the hero. Gilda's only guilt is her rather justifiable curiosity about the names of the men in her life -- a trait she shares with Elsa in *Lohengrin*. Every time she asks her father or the other man in her life -- the Duke -- to please tell her their name and who they are, she receives either a gruff rebuff or an outright lie.

Verdi wrote *Rigoletto* in 1851, based on a play by Victor Hugo, *Le roi s'amuse*. This play had been first performed 18 years earlier in Paris, where it created a minor scandal -- minor, because the work itself was definitely not of any major quality. There is an axiom that mediocre plays make the best libretti. The reason for this lies, amongst other things, in the fact that inferior plays can be cut down to the bones without loss of substance. (*Faust* and *Hamlet* cannot be cut sufficiently without losing the whole essence of their meaning and therefore have never been successfully adapted for the musical stage.)

Up to this point in his career, Verdi had composed a string of works which all had a patriotic character and which had made Verdi the symbol of Italian resistance against Austrian domination. The works of his middle period show a complete reversal of this trend -- politics played no part in the stories, and there were no rousing patriotic choruses. Beyond that, the works seemed to negate any poetic justice or proclamation of belief in the Christian principles of punishment for the wicked and redemption for the pure in heart and deed. When choosing Victor Hugo's play, Verdi thought he was on safe ground as far as the censors were concerned. The opera was commissioned for Venice, a territory held by Austria, and the plot did not have the slightest suggestion of popular uprising or longing for freedom. At the last moment, however, the censor found some objectionable elements, the main one being that one of the principal characters, François 1^{er} of France, was depicted as an utter scoundrel, and the censor feared that this judgment could be applied to all reigning monarchs. Therefore, Verdi and his librettist, Piave, had to downgrade their king and change him from a historical figure to a fictitious minor duke in Mantua, thus also bringing about a change of 100 years in the epoch of the play. This, in turn, robbed him to a certain extent of the characteristics of a "Renaissance man." Our hero -- or anti-hero -- was scaled down and escapades which we could condone in a character of genius-like stature -- François 1^{er} certainly had traces of genius in him -- become minor peccadilloes which do not justify the violent happenings on the stage.

Despite all its negative characteristics, *Rigoletto* became one of the most popular works of musical theater in existence. The reasons for this are many, though the main one undoubtedly was and is the tremendous force and vitality of Verdi's music. The play by Hugo has all but disappeared from our theater; in contrast, Verdi's *Rigoletto* remains as one of the most vital and, after 125 years, most beloved of operas.

In *Rigoletto*, Verdi for the first time made extensive use of the device of *leit motifs*, or, rather, one *leit motif*: that of the curse. It dominates the entire action and elevates the opera to a work of deep psychological insight. The second strong motive is one that occupied Verdi all his life: the father-daughter relationship. It is this characteristic that elevates *Rigoletto* from a pure

melodrama to a drama of deep psychological probing. This fact prompted us, in the current production, to attempt to present the work in the form of "epic theater" and through the use of projections to make the inner feelings not only audible, but also visible. In this opera, Verdi also dispensed with the traditional "sinfonia" and introduced the work instead with a few bars of the *leit motif* of the curse. We have, therefore, tried to incorporate this prelude visually into the proceedings by showing the central figure, Rigoletto, by himself, wrestling with the terrible curse which is laid upon him later during the first act. The whole opera, therefore, in this current production should be viewed as a flashback in the mind of Rigoletto. This allows both performers and audience a greater amount of liberty in viewing the plot subjectively through the eyes of Rigoletto. This, in turn, emphasizes the psychological nature of the plot, allowing us, again with the aid of the projections which depict the inner thoughts and feelings of the protagonist, to strengthen certain inner aspects of the outward events which are linked psychologically to the chain of circumstances. Viewed in this manner, I believe that the inner drama of Rigoletto becomes the main element and brings our sympathy closer to the struggling father.

The eminent critic, William Archer, stated once that "melodrama (in which category he places *le roi s'amuse*) is illogical and sometimes irrational tragedy. It subordinates character to situation, consistency to impressiveness. It aims at startling, not at convincing, and is little concerned with causes, so long as it attains effects. Developments of character are beyond its province, its personages being already made and subject at most to evolutions of feeling." What is true of Hugo's drama is not equally true of Verdi's opera. In the play, it is difficult to sympathize with the misshapen man of evil that is Rigoletto; in the opera, under the influence of music, however, we are carried on a wave of sympathy towards this man, and this wave of sympathy is made more substantial by viewing the entire conflict subjectively through the eyes of Rigoletto.

-- Dino Yannopoulos

SYNOPSIS OF THE PLOT

ACT I: Scene 1 - The Ballroom of the Duke's Palace

The Duke of Mantua boasts of his amorous conquests. He cannot help loving all women, and he tells Borsa of his most recent escapade: an unknown young girl whom he has just met. For the moment, however, he is intent on seducing the Courtess Ceprano. Meanwhile, Rigoletto, who is not only court jester, but a pandering sycophant who, because of his own deformity, hates his fellow man and is always the first to suggest means of torture, imprisonment and even murder to his master, mocks Ceprano, the furious husband. Marullo arrives with a juicy bit of gossip: Rigoletto is keeping a young mistress in his heavily guarded house. As Rigoletto continues to taunt him, Ceprano and the others plot vengeance. Suddenly Count Monterone arrives and denounces the Duke for dishonoring his daughter. Rigoletto, sure of the Duke's protection, viciously derides Monterone. As Monterone is arrested, he pronounces a curse upon the Duke and also upon Rigoletto: May he, too, suffer the fate of a wronged father.

ACT I: Scene 2 - Rigoletto's House

Monterone's curse weighs heavily on Rigoletto. Sparafucile, a professional assassin approaches Rigoletto in front of his house. He knows that Rigoletto is hiding a young girl inside the house, and he offers his services should there be any need to dispose of rivals for her affections. For the time being, Rigoletto

refuses Sparafucile's offer. He enters the house, still brooding over the curse. His daughter, Gilda, dispels his black mood temporarily and he finds a few moments of peace. However, everything makes him suspicious and he warns Giovanna to let no one into the house. When Rigoletto goes to investigate a noise at the gate, the Duke, disguised as a student, slips into the garden and hides. Rigoletto returns and, after further warnings, leaves again. Giovanna, who is in cahoots with the Duke, leaves him alone with Gilda and he passionately declares his love. Knowing that Rigoletto will return at any moment, he then bids her a fervent farewell and promises to return soon. As Gilda, dreaming of her new-found love, retreats into the house, the courtiers assemble on the street outside the house in order to abduct her. This is their vengeance for Rigoletto's insults. Rigoletto appears among them and is led to believe that everyone has come to abduct Ceprano's wife, for they live next door. The courtiers blindfold Rigoletto, and while he holds the ladder, they carry off Gilda, with the compliance of Giovanna. When things become suspiciously quiet, Rigoletto tears off the blindfold and finds that his own daughter has been abducted.

ACT II: In the Palace

Having returned and found Gilda missing, the Duke goes back to the palace, distraught over the disappearance of his beloved. The courtiers come to inform him of their vengeance on Rigoletto. When the Duke hears that Gilda is in another room of the palace, he rushes off while the courtiers stand guard, supposedly preparing themselves for the morning hunt. Rigoletto enters, searching anxiously for signs of Gilda's presence. When the courtiers learn that Gilda is Rigoletto's daughter, not his sweetheart, they seem to pity Rigoletto. However, they still guard the door to the Duke's inner chamber. Suddenly the door opens and Gilda rushes into her father's arms. The courtiers leave, and Gilda confesses her love for the Duke. Monterone is led to the dungeons. In a moment of forgiveness, he lifts his curse from the Duke, but he will not forgive Rigoletto. Overhearing this, Rigoletto swears vengeance on the Duke, despite Gilda's protestations that she loves him in spite of everything.

ACT III: Sparafucile's House on the Outskirts of Town

Because of his profession, Sparafucile lives in a cellar-like fortress. Rigoletto and Gilda, looking through a grate in the ceiling, are able to see what is going on below. Maddalena, Sparafucile's sister, who helps him lure his victims to his house, enters with the Duke and, in a passionate scene, promises to spend the night with him. Gilda witnesses this, but her love for the Duke does not change. Rigoletto orders Gilda to dress as a boy and go to Verona, where he will join her. Maddalena, meanwhile, has become attracted to the handsome young Duke and begs her brother to spare his life. Sparafucile at first refuses: he is an "honest" murderer, a professional. He finally agrees to do so only if another body can be substituted. Gilda, disguised as a boy, overhears this and decides to sacrifice herself, taking the Duke's place. Shortly before midnight, amidst a roaring thunderstorm, she enters the house and is murdered. Rigoletto returns to claim the body. At the stroke of midnight, Sparafucile delivers a body in a sack, leaving immediately and locking all doors. As Rigoletto gloats over his triumph, he hears the voice of the Duke in the distance. He tears open the sack and discovers his dying daughter. "The curse of the old man!" cries Rigoletto, and he collapses over the body of his daughter.

THE CURTIS INSTITUTE OF MUSIC

Fifty-third Season 1976-1977

Wednesday, 8 December 1976 at 8:00 P. M.

The Mandell Theater at Drexel University

THE CURTIS INSTITUTE OF MUSIC SYMPHONY ORCHESTRA

WILLIAM SMITH, Conductor

P R O G R A M

I

Overture to "Benvenuto Cellini" (1834-1838)

Hector Berlioz
(1803-1869)

II

Serenade for Brass, Percussion, Harp and Celesta (1952)*

Willem Van Otterloo
(b. 1907)

March

Nocturne

Scherzo

Hymn

INTERMISSION

III

Sinfonia for Winds and Percussion (1957)**

Ned Rorer
(b. 1923)

Like a Motor

Slow

Lento appassionata

Scherzando

IV

"Metamorphosen" (1944-1945)**

Richard Strauss
(1864-1949)

A Study for Twenty-three Solo Strings

*By arrangement with C. F. Peters Corporation

**By arrangement with Boosey and Hawkes, Incorporated

THE CURTIS INSTITUTE OF MUSIC SYMPHONY ORCHESTRA
WILLIAM SMITH, Conductor

<u>VIOLIN I</u>	<u>VIOLONCELLO</u>	<u>HORN</u>
Mayuki Fukuhara, Concertmaster*	Michael Reynolds, Principal**	Jeffrey Kirschen, Principal
Gayla Keyes**	Heidi Jacob*	Vincent Barbee
Huei-Sheng Kao*	Young-Chang Cho*	Thomas McAninch
Chin Kim*	Vivian Barton*	David Knapp
Victoria Noyes*	Sarah Seiver*	David Bryant
Lindy Martindale*	Wendy Tomlinson	Robert Hoyle
Soon-Ik Lee*	David Fisher	
Jiang-Ping How*	Nora von Pirquet	<u>TRUMPET</u>
Gitai Lee*	Amy Brodo	
Patrick Shemla*	Sarah Boyer	Jeffrey Shuman, Principal
Robert Frank	Mark Fasshauser	Brian Moon
Stephen Warner		Richard Steuart
Emmy Stahlhammer	<u>DOUBLE BASS</u>	Kevin Rosenberry
Young-Mi Cho		
Liane Monroe	Donald Hermaans, Principal**	<u>TROMBONE</u>
	Brian Liddle*	
<u>VIOLIN II</u>	Peter Lloyd*	Carl Lenthe, Principal
Margaret Batjer, Principal	Eugene Jablonsky	Mary Beth O'Quinn
Rica Robinson	Robert Kesselman	Malion Walker
Adya Tichman	<u>FLUTE</u>	
Ara Lucktenberg		<u>TUBA</u>
Aniel Hardt	Pamela Babett	Carleton Greene (V)
Iga Mudryk	Sylvia Cartwright (R)	Harry Weil (B)
Armit Zori	Barbara Chaffe (B)	
Okoko Fujita	<u>OBOE</u>	<u>TIMPANI</u>
Carol Minor		
Lison Dalton	John Ferrillo (B)	Michael Bayard
Nicholas Danielson	Martin Scharing (R)	David Gross (V, R)
Perry Coleman	Harold Smoliar	Andrew Power (B)
Ae-Shik Kang	Robert Stephenson	<u>PERCUSSION</u>
<u>TROMBONE</u>		
	<u>CLARINET</u>	Michael Bayard
Allegra Askew, Principal**		Martha Hitchins (B)
Mark Cedel*	Timothy Blackmore	Andrew Power
Steven Tenenbom*	Phyllis Drake (R)	George Thompson***
Anne Edelson*	Monica Jarvis	
Baron Ray*	Randy Klein (B)	<u>HARP</u>
Iren Dreyfus		
Donald Dal Maso	<u>BASSOON</u>	Richard Turner
Mark Ludwig		
Anna Stephenson	Mark Gigliotti	<u>PIANO/CELESTE</u>
Thleen Carroll	Richard Hoenich (R)	
Ry Bishop	Danny Phipps (B)	Sarah Rothenberg
	Kim Walker	

ORCHESTRA LIBRARIAN: Nancy Shear. ORCHESTRA MANAGERS: Robert Hoyle and Harry Weil.

= Performing in Strauss' "Metamorphosen" ** = Principal in Strauss' "Metamorphosen"
 * = Guest Artist NOTE: String players are listed in seating order. Other
 positions are listed in seating order only when seating remains constant throughout the
 program. When the principal position is shared, the listing is alphabetical, with the
 principal players listed thus: B = Berlioz; R = Rorem; V = Van Otterloo.

THE CURTIS INSTITUTE OF MUSIC
Curtis Hall, Fifty-third Season 1976-1977
Friday, 10 December 1976 at 5:15 P. M.

P R O G R A M

I

Sonata in A Major, Opus 100 (1887)
Allegro amabile
Andante tranquillo - Vivace
Allegretto grazioso (quasi andante)

Johannes Brahms
(1833-1897)

Stephen Warner, violin
Lori Packer, piano

INTERMISSION

II

Quartet in A Minor, Opus 132 (1825)
Assai sostenuto - Allegro
Allegro ma non tanto
Heiliger Dankgesang eines Genesenen an die Gottheit in der lidischen Tonart
(Song of Thanksgiving, in the Lydian mode, offered to the Divinity by a
convalescent): Molto adagio
Alla marcia, assai vivace
Allegro appassionato

Ludwig van Beethoven
(1770-1827)

Diane Monroe, violin
Sara Lucktenberg, violin
Karen Dreyfus, viola
Vivian Barton, cello

Stephen Warner and Lori Packer: Chamber music students of Isidore Cohen
String Quartet: Chamber music students of Karen Tuttle

THE CURTIS INSTITUTE OF MUSIC
Curtis Hall, Fifty-third Season 1976-1977
Friday, 10 December 1976 at 8:00 P. M.

PROGRAM

I

Phantasie über den Choral "Wachet auf, ruft uns die Stimme,"
Opus 52, No. 2 (1898-1901)

Max Reger
(1873-1916)

Karen Lakey, organ

II

Cinq Pièces en Trio

Jacques Ibert
(1890-1962)

Allegretto vivo

Andantino

Allegro assai

Andante

Allegretto quasi marziale

Robert Stephenson, oboe Timothy Blackmore, clarinet
Richard Hoenich, bassoon

III

Quintet, Opus 73 (1961)

Malcolm Arnold
(b. 1921)

Allegro moderato

Adagio

Allegro con brio

Brian Moon, trumpet David Knapp, horn
Richard Steuart, trumpet Carl Lenthe, trombone
Carleton Greene, tuba

INTERMISSION

IV

Sonata Pian' e Forte

Giovanni Gabrieli
(1551-1612)

Brian Moon, trumpet Steve Kamilos, trombone
Richard Steuart, trumpet Mary Beth O'Quinn, trombone
Vincent Barbee, horn Malion Walker, trombone
David Knapp, horn Carl Lenthe, euphonium
Carleton Greene, tuba

V

Symphony for Brass, Opus 5

Victor Ewald
(1860-1935)

Moderato - Più mosso

Adagio - Allegro

Allegro moderato

Brian Moon, trumpet Steve Kamilos, trombone
Richard Steuart, trumpet Carl Lenthe, euphonium
Vincent Barbee, horn Carleton Greene, tuba

VI

Divertissement (1942)

Jean Françaix
(b. 1912)

Vivace

Lento

Vivo assai

Allegro

Kim Walker, bassoon Sharon A. Ray, viola
Margaret Batjer, violin Nora von Pirquet, cello
Yoko Fujita, violin Peter M. Lloyd, double bass

I. Karen Lakey: Graduating student of John Weaver. II. Woodwind Trio: Chamber music students of John de Lancie. III, IV, V. Brass Ensembles: Chamber music students of Glenn Dodson. VI. Kim Walker: Student of Sol Schoenbach; Françaix Divertissement: Chamber music students of Felix Galimir.

THE CURTIS INSTITUTE OF MUSIC
Curtis Hall, Fifty-third Season 1976-1977
Sunday, 12 December 1976 at 3:00 P. M.

P R O G R A M

I

Introduction and Variations on "Ihr Blümlein alle,"
Opus 160, D. 802 (1824)

Franz Schubert
(1797-1828)

Pamela Babett, flute
Steven De Groote, piano

II

Air and Bourrée
(Transcribed by William Bell)

Johann Sebastian Bach
(1685-1750)

Harry Weil, tuba
Robert McDonald, piano

III

Suite in G Major, S. 1007 (1720)
Prélude
Menuett I
Menuett II
Gigue

Johann Sebastian Bach
(1685-1750)

Harry Weil, tuba

INTERMISSION

IV

Sonata No. 1 for Flute and Piano (1945)
Allegro moderato
Adagio
Allegro poco moderato

Bohuslav Martinů
(1890-1959)

Pamela Babett, flute
Steven De Groote, piano

V

Suite No. 1 for Tuba and Piano ("Effie")
Effie Chases a Monkey: Allegro giocoso
Effie Falls in Love: Lento
Effie Takes a Dancing Lesson
Effie Goes Folk Dancing
Effie Sings a Lullaby
Effie Joins the Carnival

Alec Wilder
(b. 1907)

Harry Weil, tuba
Robert McDonald, piano

VI

Introduction and Rondo Capriccioso, Opus 28 (1863)

Camille Saint-Saëns
(1835-1921)

Cynthia Martindale, violin
Lori Packer, piano

Pamela Babett: Student of Murray W. Panitz
Harry Weil: Student of Paul Krzywicki
Cynthia Martindale: Student of Ivan Galamian and Jascha Brodsky

THE CURTIS INSTITUTE OF MUSIC
Curtis Hall, Fifty-third Season 1976-1977
Tuesday, 14 December 1976 at 8:00 P. M.

PROGRAM

I

From Cantata No. 105 (1723-1725)

Aria: "Wie zittern und wanken der sünd'igen Gedanken"

Johann Sebastian Bach
(1685-1750)

From Cantata No. 72 (1723-1725)

Aria: "Mein Jesus will es tun"

Christine D'Amico, soprano
John Ferrillo, oboe
Vladimir Sokoloff, piano

II

Sonata for Solo Violin (1944)

Tempo di ciaccona

Fuga

Melodia

Presto

Béla Bartók
(1881-1945)

Mitchell Stern, violin

INTERMISSION

III

La Nativité du Seigneur (Selections) (1935)

Les Anges: Vif et joyeux

Les Bergers: Très lent - Bien modéré - Modéré, joyeux

Jésus accepte la souffrance: Très lent

La Vierge et L'enfant: Lent - Un peu vif

Dieu parmi nous: Vif et joyeux

Olivier Messiaen
(b. 1908)

Kerry Beaumont, organ

Christine D'Amico: Graduating student of Marianne Casiello
Bach Arias: Prepared by Vladimir Sokoloff
Mitchell Stern: Student of Ivan Galamian and Arnold Steinhardt
Kerry Beaumont: Student of John Weaver

Selections from "La Nativité du Seigneur" (The Birth of the Saviour)
By Olivier Messiaen

1. Les Anges (The Angels)

"The heavenly army was praising God, saying: 'Glory to God in the highest.'"

. . . From the Gospel of St. Luke

2. Les Bergers (The Shepherds)

"Having seen the Child Jesus in the manger, the shepherds returned to their fields praising and glorifying God."

. . . From the Gospel of St. Luke

3. Jésus accepte la souffrance (Jesus accepts the sorrow)

"The Saviour said to his Father, on entering the world: 'You have not accepted sacrifices on account of sin, but a human form.'"

. . . From St. Paul's letter to the Hebrews

4. La Vierge et L'enfant (The Virgin and the Child)

"Conceived by a Virgin, a Child is born to us, a Son is given to us. Rejoice with all your heart, daughter of Sion! See how your king comes to you, with justice and humility."

. . . From the Books of the Prophets Isaiah and Zechariah

5. Dieu parmi nous (God among us)

THE CURTIS INSTITUTE OF MUSIC

Fifty-third Season

Monday, 17 January 1977 at 8:00 P. M.

The Academy of Music Recital Hall

GÉRARD SOUZAY, Baritone

James Shomate, Piano

P R O G R A M

GABRIEL FAURÉ (1845-1924)

Nocturne
Les Présents
Sylvie

Chant d'Automne
Mandoline
Prison
Toujours

JACQUES LEGERNEY (b. 1906)

Come Away Death

FRANCIS POULENC (1899-1963)

Reine des Mouettes
Le Disparu
Villon
Couplets Bacchiques

INTERMISSION

ROBERT SCHUMANN (1810-1856)

Dichterliebe

BIOGRAPHICAL NOTE

Baritone Gérard Souzay was born in Angers, France on December 8, 1918. He studied with Pierre Bernac and at the Paris Conservatoire. An extraordinarily gifted artist, he has received worldwide acclaim as a recitalist, orchestral soloist, and in opera as well.

Mr. Souzay made his recital debut in 1945 and his opera debut followed soon thereafter. His American recital debut came at New York's Town Hall in 1950. He appeared in a production of Monteverdi's *Orfeo*, conducted by Leopold Stokowski, at the New York City Opera in 1960, and he made his Metropolitan Opera debut in 1965, when he sang Count Almaviva in Mozart's *Le Nozze di Figaro*. He has performed at the Vienna, Salzburg, Casals and Aix-en-Provence Festivals; with the Boston Symphony Orchestra, New York Philharmonic, Philadelphia Orchestra and the Chicago Symphony; at the Paris Opéra; and in recital throughout the world.

It is as a performer of French songs and German lieder, however, that Mr. Souzay is best known. Endowed with a magnificent natural voice, he brings to his art those qualities essential to a fully-realized interpretation: intuition, depth of feeling and communication, intellect, and mastery of language and diction.

He has recorded extensively for Angel, Philips and RCA and was recently awarded the Grand Prix du Disque for his recordings of Ravel songs for Philips. His current releases include the complete songs of Poulenc and Fauré.

NOCTURNE (Night Piece), Opus 43, No. 2 -- Words by Villiers de l'Isle-Adam

Night, ever the great mystery, opens its blue caskets.
 As many flowers on earth, as stars in the sky
 One sees its sleeping shadows light up at all moments,
 As much by the charming flowers as by the charming stars.
 My dark-veiled night has for charm and brightness only one flower and one star!
 My love and your beauty.

LES PRESENTS (The Presents), Opus 46, No. 1 -- Words by Villiers de l'Isle-Adam

If you ask some evening the secret of my sick heart,
 I shall tell you a very ancient ballad which will move you.
 If you speak to me of torments, of disillusioned hope,
 I shall just gather for you some roses full of dew.
 If, like the flower of the dead, which flourishes in the exile of tombs,
 You wish to share my remorse, I shall bring you doves.

SYLVIE (Sylvia), Opus 6, No. 3 -- Words by Paul de Choudens

Do you wish to know, my sweet, whither flies straight like an arrow the bird
 that sang in the young elm? I shall tell you, my sweet. It flies to the one
 who calls it, to the one who will love it!

Do you wish to know, my fair one, why on earth and on the sea, by night all
 things enliven and pair? I shall tell you, my fair one! There is an hour
 in the universe where, far away from daylight, Love is waking!

Do you wish to know, Sylvia, why I love to distraction your eyes, sparkling
 and languid? I shall tell you, Sylvia . . . because without you, in life
 everything to my heart is but sorrow!

CHANT D'AUTOMNE (Song of Autumn), Opus 5, No. 1 -- Words by Charles Baudelaire

Soon we shall plunge into the cold shadows.
 Farewell vivid brightness of our too-short summers.
 I already hear , falling with a funeral shock,
 The wood resounding on the paved courtyard.
 I listen, trembling, to every falling log.
 A scaffold in construction has no more hollow echo.
 My spirit is like the tower which succumbs to the blows
 Of the battering ram, untiring and heavy.
 It seems to me, cradled by this monotonous shock,
 That one hastily nails a coffin somewhere. For whom?
 Yesterday was summer. Here is autumn.
 This mysterious noise sounds like a departure.
 I love the greenish light of your long eyes, sweet beauty,
 But today everything is bitter to me, and nothing, not your love,
 Nor the boudoir, nor the hearth, equals for me the sun shining on the sea.

MANDOLINE (Mandolin), Opus 58, No. 1 -- Text by Paul Verlaine

The serenading swains and their lovely listeners
 Exchange insipid remarks under the singing boughs,
 There is Tircis and there is Aminta and the eternal Clitander,
 And there is Damis, who, for many cruel ladies,
 Fashions many tender verses.
 Their short silken vests, their long dresses with trains,
 Their elegance, their gaiety and their soft blue shadows
 Whirl madly in the ecstasy of a moon rose and gray,
 And the mandolin chatters amid the trembling of the breeze.

PRISON (Prison), Opus 83, No. 1 -- Words by Paul Verlaine

The sky above the roof is so blue, so calm . . .
A tree above the roof rocks its crown . . .
The bell, in the sky that one sees, softly rings.
A bird, on the tree that one sees, plaintively sings.
My Lord, my Lord! Life over there is simple and quiet!
This peaceful clamour comes from the town . . .
'hat have you done oh you who now weeps endlessly,
Say! What have you done, you, with your youth?

TOUJOURS (Always), Opus 21, No. 2 -- Words by Charles Grandmougin

You ask me to be silent, to flee far from you forever,
And depart in solitude without remembering the one I loved!
Rather ask the stars to fall into the infinite,
The night to lose its veils, the day to lose its brightness!
Ask the boundless ocean to drain its vast waves,
And when the winds rage in madness, to still their mournful cries!
But do not believe that my soul will free itself from its bitter sorrows,
And cast off its fire, as spring casts off its flowers.

COME AWAY DEATH (Text from William Shakespeare's "Twelfth Night")

Jacques Lequerney was born in Le Havre, France on November 19, 1906. He studied under Nadia Boulanger. His compositions include more than fifty songs with piano or orchestra, a string quartet, a sonatina for violin and piano, and two ballets -- "Endymion" (given at the Paris Opera in 1940) and "La Venus Noire." The setting of the clown's song from Act II of Shakespeare's "Twelfth Night" was especially composed for Mr. Souza's recital given at the Covent Garden Opera House in London on December 5, 1976. Mr. Souza's accompanist at that recital was Dalton Baldwin. "Come Away Death" received its first American performance in Dallas, Texas on January 11, 1977.

REINE DES MOUETTES (Queen of the Sea-Mews) -- Text by Vilморin

Queen of the sea-mews, my orphan-child,
I've seen you blushing.
It is my relief, under the fog bank,
Veiled and veiled of your unforgotten grief.

Blushing, to love the kiss that touched your guilt.
You soon become compliant to my hand,
Under the white mist,
Veiled and veiled,
Mantle of our bond.

Grow pink, grow warm.
My kiss leaves you unveiled.
Sea-mew caught in the knots of great highways.
Queen of the sea-mews, my orphan-child,
You once were rosy, yielding to my gaze,
Pink beneath the chiffon veiled,
As I'll recall always.

Please turn page quietly during pause between songs.

1. The first part of the report is a general introduction to the subject.

2. The second part of the report is a detailed description of the methods used.

3. The third part of the report is a discussion of the results obtained.

4. The fourth part of the report is a conclusion and summary of the findings.

5. The fifth part of the report is a list of references.

6. The sixth part of the report is a list of figures and tables.

7. The seventh part of the report is a list of appendices.

8. The eighth part of the report is a list of footnotes.

9. The ninth part of the report is a list of errata.

10. The tenth part of the report is a list of acknowledgments.

11. The eleventh part of the report is a list of distribution.

12. The twelfth part of the report is a list of other publications.

13. The thirteenth part of the report is a list of other references.

14. The fourteenth part of the report is a list of other figures and tables.

15. The fifteenth part of the report is a list of other appendices.

16. The sixteenth part of the report is a list of other footnotes.

17. The seventeenth part of the report is a list of other errata.

18. The eighteenth part of the report is a list of other acknowledgments.

19. The nineteenth part of the report is a list of other distribution.

20. The twentieth part of the report is a list of other other publications.

21. The twenty-first part of the report is a list of other other references.

22. The twenty-second part of the report is a list of other other figures and tables.

23. The twenty-third part of the report is a list of other other appendices.

24. The twenty-fourth part of the report is a list of other other footnotes.

25. The twenty-fifth part of the report is a list of other other errata.

26. The twenty-sixth part of the report is a list of other other acknowledgments.

27. The twenty-seventh part of the report is a list of other other distribution.

LE DISPARU (The Vanished One)

I no longer love the Rue St. Martin
 Since André Platard has left it.
 I no longer love the Rue St. Martin.
 I love nothing, not even wine.
 I no longer love the Rue St. Martin
 Since André Platard has left it.
 He is my friend. He is my buddy.
 We used to share a bedroom and bread.
 I no longer love the Rue St. Martin.
 He is my friend. He is my buddy.
 He disappeared one morning. They took him away.
 Nobody knows anything more about it.
 He has not been seen again in the Rue St. Martin.
 No point in imploring the Saints:
 St. Merry, Jacques, Gervais, and Martin.
 Not even Valerian who is hiding on the hill.
 Time passes. One knows nothing.
 André Platard has left the Rue St. Martin.

VILLON (Jacques Villon)

Irremediable life. Life always to be cherished,
 In spite of plagues and low morals,
 In spite of false stars and of invading ashes,
 In spite of gnashing fevers, of belly-high crimes,
 Of dried-up breasts, of stupid foreheads,
 In spite of mortal suns, in spite of dead gods,
 In spite of lies, the dawn, the horizon, the water, the bird,
 The man, the love, the light and kind man,
 Sweetening the earth, lighting up the woods,
 Illuminating the stone, and the nocturnal rose,
 And the blood of the crowd.

COUPLETS BACCHIQUES (Pacchanalian Stanzas) --- Anonymous, 17th century

I can go on all the day long.
 I'm solemn and merry by turns.
 When I see a bottle empty
 I am solemn,
 when it's filled up
 I am merry.

When my wife keeps me at home,
 I am sober
 all the night long:
 If Katie keeps me with her
 then I can be
 very merry.
 Now my pretty hostess,
 pour me out some wine!

1. The first part of the report is a summary of the work done during the year.

2. The second part is a detailed account of the work done during the year, and is divided into two main sections: (a) the work done during the first half of the year, and (b) the work done during the second half of the year.

3. The third part is a summary of the work done during the year, and is divided into two main sections: (a) the work done during the first half of the year, and (b) the work done during the second half of the year.

4. The fourth part is a summary of the work done during the year, and is divided into two main sections: (a) the work done during the first half of the year, and (b) the work done during the second half of the year.

5. The fifth part is a summary of the work done during the year, and is divided into two main sections: (a) the work done during the first half of the year, and (b) the work done during the second half of the year.

6. The sixth part is a summary of the work done during the year, and is divided into two main sections: (a) the work done during the first half of the year, and (b) the work done during the second half of the year.

7. The seventh part is a summary of the work done during the year, and is divided into two main sections: (a) the work done during the first half of the year, and (b) the work done during the second half of the year.

8. The eighth part is a summary of the work done during the year, and is divided into two main sections: (a) the work done during the first half of the year, and (b) the work done during the second half of the year.

9. The ninth part is a summary of the work done during the year, and is divided into two main sections: (a) the work done during the first half of the year, and (b) the work done during the second half of the year.

I.

In the lovely month of May,
when all the buds were bursting,
then within my heart
love broke forth.

In the lovely month of May,
when all the birds were singing,
then I confessed to her
my longing and desire.

II.

From my tears spring up
many blooming flowers,
and my sighs become
a chorus of nightingales.

And if you love me, child,
I give you all the flowers,
and before your window shall sound
the song of the nightingale.

III.

The rose, the lily, the dove, the sun --
I once loved them all with ecstatic love.
the little one, the dainty one, the pure
one, the One.

She alone, the well-spring of all love,
is rose and lily and dove and sun.

IV.

When I look into your eyes
all my sorrow and pain disappear;
but when I kiss your mouth,
then I become wholly well.

When I lie upon your breast
a heavenly happiness comes over me;
but when you say: I love you!
then I must weep bitterly.

V.

I will dip my soul
into the chalice of the lily;
the lily shall breathe
a song about my beloved.

The song shall quiver and palpitate
like the kiss of her mouth
that once she gave me
in a wonderfully sweet moment.

VI.

The Rhine, the beautiful river,
reflects in its waves,
with its great cathedral,
the great holy city of Cologne.

In the cathedral there hangs a painting
painted on gilded leather:
in the confusion of my life
it has shone kindly down upon me.

Flowers and cherubs float
about Our dear Lady.
Her eyes, her lips, her cheeks
are exactly like those of my love.

VII.

I bear no grudge, even though my
heart may break,
eternally lost love! I bear no grudge.
However you may shine in the splendor
of your diamonds,
no ray of light falls in the darkness
of your heart.

I have long known this. I saw you in
a dream,
and saw the night within the void of
your heart,
and saw the serpent that is eating
your heart --
I saw, my love, how very miserable
you are.

VIII.

And if the flowers knew, the little
ones,
how deeply my heart is wounded,
they would weep with me
to heal my affliction.

And if the nightingales knew
how sad and sick I am,
they would cheerfully sound forth
their comforting song.

And if my woes were known
to the golden stars,
they would come down from their heights
and speak consolation to me.

They cannot all understand it;
only one knows my suffering:
she herself, indeed, has broken,
broken my heart.

IX.

There is playing of flutes and fiddles,
trumpets blaring forth;
there in the wedding party,
my dearest love is dancing.

There is sounding and roaring
of drums and pipes;
and in the midst of it
the good angels sob and groan.

In the morning
I will be
at the office
at 10 o'clock

I will be
at the office
at 10 o'clock
on Monday

I will be
at the office
at 10 o'clock
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X.

When I hear the song
that once my sweetheart sang,
my heart wants to burst
from the stress of savage pain.

An oppressive longing drives me
up to the wooded hilltop;
there I find release in tears
from my intolerable grief.

XI.

A boy loves a girl
who has chosen another;
the other loves still another
and has married this one.

The girl weds out of spite
the first, most eligible man
who comes her way;
the boy is miserable over it.

It is an old story,
yet it remains ever new;
and whoever experiences it,
has his heart broken in two.

XII.

In the bright summer morning
I walk about the garden.
The flowers are whispering and talking,
but I wander in silence.

The flowers are whispering and talking,
and they look pityingly at me:
"Don't be angry with our sister,
you doleful, pale man."

XIII.

I cried in my dream:
I dreamed that you lay in your grave.
I woke up, and the tears
were still streaming down my cheeks.

I cried in my dream:
I dreamed that you had forsaken me.
I woke up, and I cried
still long and bitterly.

I cried in my dream:
I dreamed that you still loved me.
I woke up, and still
the flood of my tears is streaming.

XIV.

Every night in my dreams I see you,
and see your friendly greeting;
and, loudly weeping, I throw myself
at your sweet feet.

You look at me sadly
and shake your little blond head;
from your eyes steal
teardrops like pearls.

You murmur intimately a quiet word
to me,
and give me a spray of cypress.
I wake up and the spray is gone
and I have forgotten the word.

XV.

Out of the old fairy tales
a white hand beckons;
there are singing and sounding
from a magic country.

Where bright flowers bloom
in the golden evening light,
and in their lovely fragrance glow
like the visage of a bride;

and green trees sing
ancient melodies;
the breezes sound peacefully,
and the birds warble there;

and hazy images rise up
from the earth
and dance airy revels
in a mystical chorus;

and blue sparks burn
on every leaf and twig,
and red lights rush about
in confused, fantastic circles;

and noisy springs burst forth
out of rough marble,
and strangely in the streams
the reflection shines forth.

Ah, could I go there,
and there delight my heart,
removed from all torment,
and be free and blessed!

Ah, that land of rapture,
I often see it in dreams,
but when the morning sun rises
it vanishes like spraying foam.

XVI.

The old evil songs,
the wicked, depraved dreams,
let us bury them now;
fetch a large coffin.

Therein I will put a great deal,
but I won't say yet of what;
the coffin must be even larger
than the Heidelberg Cask.

And fetch a bier
of strong thick boards;
they must also be even longer
than the bridge at Mainz.

And fetch me, too, twelve giants;
they must be even stronger
than Saint Christopher
in the cathedral at Cologne on the Rhine.

They shall bear the coffin out
and sink it into the sea,
for such a large coffin
deserves a large grave.

Do you know why the coffin
must be so large and heavy?
I have also laid my love
and my suffering in it.

The poems which inspired this cycle are all taken from Heine's *Lyrisches Intermezzo* (1822-1823), in which are found the texts of most of the well-known Heine songs. Of the sixty-five poems in the set, Schumann chose sixteen, and though they do not tell a definite story, for the most part he has kept them in Heine's order. Thus the first four poems of the *Lyrisches Intermezzo* are the first four of *Dichterliebe*, and number sixty-five in Heine is Schumann's number sixteen.

The translations for *Dichterliebe* were taken from *The Ring of Words: An Anthology of Song Texts*, selected and translated by Philip Lieson Miller and published by W. W. Norton and Company, Inc., New York (1973).

THE CIVIL SERVICE
COMMISSION
WASHINGTON, D. C.
1918

IN REPLY TO
YOUR LETTER OF
JANUARY 10, 1918,
ADVISING THAT THE
COMMISSION HAS
RECEIVED YOUR
APPLICATION FOR
EMPLOYMENT AS
A CLERK IN THE
OFFICE OF THE
COMMISSIONER OF
THE GENERAL LAND
OFFICE, DEPARTMENT
OF THE INTERIOR,
WASHINGTON, D. C.

YOUR APPLICATION HAS
BEEN CONSIDERED
AND IT IS THE
POLICY OF THE
COMMISSION TO
EMPLOY ONLY
THOSE PERSONS
WHO ARE
WELL EDUCATED
AND OF GOOD
CHARACTER.

YOUR APPLICATION
HAS BEEN REJECTED
AND YOU WILL NOT
BE EMPLOYED.

Yours truly,
The Civil Service Commission

Very truly,
The Civil Service Commission

Very truly,
The Civil Service Commission

1

THE CIVIL SERVICE COMMISSION
WASHINGTON, D. C.
1918
IN REPLY TO
YOUR LETTER OF
JANUARY 10, 1918,
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THE CURTIS INSTITUTE OF MUSIC

Fifty-third Season 1976-1977

Curtis Hall

Friday, 21 January 1977 at 8:00 P. M.

PROGRAM

I

Quartet in F Major, K. 370 (368b) (1781)

Allegro

Adagio

Rondeau: Allegro

Wolfgang Amadeus Mozart
(1756-1791)

Harold Smoliar, oboe
Diane Monroe, violin
Sarah Clarke, viola
Wendy Tomlinson, cello

II

Sonata in A Major for Violin and Piano (1886)

Allegretto ben moderato

Allegro

Recitativo - Fantasia

Allegretto poco mosso

César Franck
(1822-1890)

Patrick Shemla, violin
Steven De Groote, piano

INTERMISSION

III

Suite in B-flat Major, Opus 4 (1884)

Allegretto

Andante

Allegro

Introduction and Fugue: Andante - Allegro con brio

Richard Strauss
(1864-1949)

Pamela Babett, flute
Barbara Chaffe, flute
John Ferrillo, oboe
Martin Schuring, oboe
Randy Klein, clarinet
Monica Jarvis, clarinet
Danny Phipps, bassoon
Kim Walker, bassoon
Mark Gigliotti, contrabassoon
Jeffrey Kirschen, horn
Vincent Barbee, horn
David Bryant, horn
Robert Hoyle, horn
Conducted by John de Lancie

Harold Smoliar: Student of John de Lancie

Mozart Quartet: Chamber music students of Mischa Schneider

Patrick Shemla: Student of Jaime Laredo

Franck Sonata: Chamber music students of Isidore Cohen

Strauss Suite: Chamber music students of John de Lancie

Monday, 24 January 1977 at 8:00 P. M.

Bayla Keyes: Graduating student of Ivan Galamian and Jascha Brodsky
 Marcantonio Barone: Student of Eleanor Sokoloff

THE CURTIS INSTITUTE OF MUSIC

Fifty-third Season 1976-1977

Curtis Hall

Wednesday, 26 January 1977 at 8:00 P. M.

PROGRAM

I

Sonata in G Minor for Violin and Piano (1916-1917)

Allegro vivo

Intermède: Fantasque et léger

Finale: Très animé

Claude Debussy

(1862-1918)

Carmit Zori, violin

Thomas Lorango, piano

II

Sonata for Double Bass and Piano (1949)

Allegretto

Scherzo: Allegro assai

Molto adagio - Lied: Allegretto grazioso

Paul Hindemith

(1895-1963)

Valse Miniature, Opus 1, No. 2

Serge Koussevitzky

(1874-1951)

Peter Lloyd, double bass

Vladimir Sokoloff, piano

INTERMISSION

III

Sonata in A Major, Opus 100 (1886)

Allegro amabile

Andante tranquillo - Vivace

Allegretto grazioso (Quasi andante)

Johannes Brahms

(1833-1897)

Liang-Ping How, violin

Robert McDonald, piano

Carmit Zori: Student of Ivan Galamian and Jaime Laredo

Peter Lloyd: Student of Roger M. Scott

Liang-Ping How: Student of Jaime Laredo

and Yumi Ninomiya Scott

THE CURTIS INSTITUTE OF MUSIC

Fifty-third Season 1976-1977

Curtis Hall

Monday, 31 January 1977 at 8:00 P. M.

PROGRAM

I

Partita in E Major for Unaccompanied Violin, S. 1006 (1720) Johann Sebastian Bach
Preludio (1685-1750)
Loure
Gavotte en Rondeau
Menuett I
Menuett II
Bourrée
Gigue

Margaret Batjer, violin

II

Concerto in A Minor, Opus 53 (1879-80) Antonín Dvořák
Allegro ma non troppo (1841-1904)
Adagio ma non troppo
Finale: Allegro giocoso, ma non troppo

Margaret Batjer, violin
Thomas Lorango, piano

INTERMISSION

III

Quintet in F Minor, Opus 34 (1864) Johannes Brahms
Allegro non troppo (1833-1897)
Andante un poco adagio
Scherzo: Allegro
Finale: Poco sostenuto - Allegro non troppo

Thomas Lorango, piano
Adam Silk, violin
Erica Robinson, violin
Mark Cedel, viola
Michael Reynolds, cello

Margaret Batjer: Student of Ivan Galamian and David Cerone
Brahms Quintet: Chamber music students of Isidore Cohen

THE CURTIS INSTITUTE OF MUSIC

Fifty-third Season 1976-1977

Curtis Hall

Friday, 4 February 1977 at 8:00 P. M.

PROGRAM

I

Sonata in F Major, Opus 54 (1804)
In tempo d'un Menuetto
Allegretto

Ludwig van Beethoven
(1770-1827)

Scherzo in B Minor, Opus 20 (1831-1832)

Frédéric Chopin
(1810-1849)

Etude No. 2 in E-flat Major
from "Grand Etudes after Paganini" (1838)

Franz Liszt
(1811-1886)

Sook-Chung Kim, piano

FIRST INTERMISSION

II

Sonata for Horn, Trumpet and Trombone (1922)
Allegro moderato
Andante
Rondeau

Francis Poulenc
(1899-1963)

David Bryant, horn
Richard Steuart, trumpet
Mary Beth O'Quinn, trombone

III

Sonata for Horn Solo
Moderato espressivo - Andantino cantabile
Allegretto
Adagio
Allegro vivace

Vitali Boujanovsky

David Bryant, horn

IV

Legend

Georges Enesco
(1881-1955)

Richard Steuart, trumpet
Fred Moyer, piano

V

Two Pastiches
Nicht zu lebhaft, mit Wiener Schnitzel
Allegro molto lasagna

Walter S. Hartley
(b. 1927)

David Bryant, horn
Richard Steuart, trumpet
Mary Beth O'Quinn, trombone

SECOND INTERMISSION

Friday, 4 February 1977 at 8:00 P. M. (Page 2)

VI

Pièce en re

Jules Orval

Jeffry Kirschen, horn
Richard Steuart, trumpet
Mary Beth O'Quinn, trombone

VII

Trio for Brass Instruments

Arthur Frackenpohl
(b. 1924)

Prelude

Air

Scherzo

Finale

Jeffry Kirschen, horn
Richard Steuart, trumpet
Mary Beth O'Quinn, trombone

Sook-Chung Kim: Student of Eleanor Sokoloff
Brass Trio: Chamber music students of Glenn Dedson
David Bryant: Student of Mason Jones
Richard Steuart: Student of Frank Kaderabek

THE CURTIS INSTITUTE OF MUSIC

Fifty-third Season 1976-1977

Curtis Hall

Monday, 7 February 1977 at 8:00 P. M.

PROGRAM

I

Chaconne
from Partita No. 2 in D Minor for Unaccompanied Violin,
S. 1004 (1720) Johann Sebastian Bach
(1685-1750)

Patrick Shemla, violin

II

Sonata in A Minor for Violin Alone, Opus 27, No. 2
Obsession: Prélude (Poco vivace)
Malinconia: Poco lento
Danse des Ombres: Sarabande
Les Furies: Allegro furioso Eugène Ysaÿe
(1858-1921)

Patrick Shemla, violin

III

La Campanella
from Concerto in B Minor, Opus 7 Niccolò Paganini
(1782-1840)

Patrick Shemla, violin
Steven De Groote, piano

INTERMISSION

IV

Seven Variations on "Bei Männern welche Liebe fühlen"
from Mozart's Magic Flute, WoO 46 (1801) Ludwig van Beethoven
(1770-1827)

Michael Reynolds, cello
Robert McDonald, piano

V

Suite No. 5 in C Minor for Unaccompanied Cello, S. 1011 (1720) Johann Sebastian Bach
Prélude - Fuga
Allemande
Courante
Sarabande
Gavotte I
Gavotte II
Gigue
(1685-1750)

Michael Reynolds, cello

Patrick Shemla: Student of Jaime Laredo and Yumi Ninomiya Scott
Michael Reynolds: Student of David Soyer

THE CURTIS INSTITUTE OF MUSIC

Fifty-third Season 1976-1977

Curtis Hall

Friday, 11 February 1977 at 8:00 P. M.

PROGRAM

I

Wind Quintet No. 3 in F Major

Giovanni Giuseppe Cambini

Allegretto maestoso

(1746-1835)

Larghetto sostenuto

Allegretto con brio

Sylvia Cartwright, flute

Phyllis Drake, clarinet

Robert Stephenson, oboe

Jeffry Kirschen, horn

Richard Hoenich, bassoon

II

Sonata for Violoncello and Piano, Opus 6 (1932)

Samuel Barber

Allegro ma non troppo

(b. 1910)

Adagio - Presto - di nuovo Adagio

Allegro appassionato

Introduction and Polonaise brillante, Opus 3 (1829-30)

Frédéric Chopin

(1810-1849)

Sarah Seiver, cello

Cecile Licad, piano

INTERMISSION

III

Ten Blake Songs for Voice and Oboe

Ralph Vaughan Williams

Infant Joy

(1872-1958)

A Poison Tree

The Piper

London

The Lamb

The Shepherd

Ah! Sunflower

Cruelty Has a Human Heart

The Divine Image

Eternity

Christine D'Amico, soprano

Gregory Wiest, tenor

John Ferrillo, oboe

IV

Sonata in C Minor, Opus 30, No. 2 (1802)

Ludwig van Beethoven

Allegro con brio

(1770-1827)

Adagio cantabile

Scherzo: Allegro

Finale: Allegro

Bayla Keyes, violin

Darrell Rosenbluth, piano

Wind Quintet: Chamber music students of John de Lancie

Sarah Seiver: Student of Orlando Cole

Vaughan Williams Songs: Vocal repertoire students of Vladimir Sokoloff

Bayla Keyes: Graduating student of Ivan Calamian and Jascha Brodsky

Beethoven Sonata: Chamber music students of Karen Tuttle

THE CURTIS INSTITUTE OF MUSIC

Curtis Hall, Fifty-third Season 1976-1977

Friday, 18 February 1977 at 8:00 P. M.

PROGRAM

I. ITALIAN SONGS AND ARIAS

- | | |
|---|--|
| Agnus Dei from <u>Missa Solemnis</u> , K. 337 (1780) | Wolfgang Amadeus Mozart
(1756-1791) |
| Qual Farfalletta Amante | Domenico Scarlatti
(1683-1757) |
| Ismael's Aria from <u>Il Sedecia, Re di Gerusalemme</u> | Alessandro Scarlatti
(1660-1725) |
| Piangerò la sorte mia (Aria) from <u>Giulio Cesare</u> | George Frideric Handel
(1685-1759) |

II. GERMAN LIEDER

- | | |
|--|------------------------------|
| Phantasie from "Don Juan" (Nikolaus Lenau, after Tirso de Molina)
(With harp accompaniment) | Gustav Mahler
(1860-1911) |
| Ich atmet' einen linden Duft (1902) (Friedrich Rückert) | |
| Wer hat dies Liedlein erdacht? (1888) (From <u>Des Knaben Wunderhorn</u>) | |
| Liebst du um Schönheit (1902) (Friedrich Rückert) | |
| Scheiden und Meiden (1882) (From <u>Lieder und Gesänge aus der Jugendzeit</u>) | |

III. FRENCH SONGS

- | | |
|--|--------------------------------|
| À sa guitare (1935) (Pierre de Ronsard)
(With harp accompaniment) | Francis Poulenc
(1899-1963) |
| Air Champêtre from <u>Airs chantés</u> (1928) (Jean Moréas) | |
| Priez pour paix (1938) (Charles d'Orléans) | |
| Les Chemins de l'amour (1940) (Jean Anouilh) | |

IV. GREEK AND SPANISH SONGS

- | | |
|---|---------------------------------|
| To Layarni (The Lamb) | Théodore Spathy |
| E Ahtitha (The Rays) (Text by Valaritis) | Petro J. Petridis |
| Elegia Eterna (Text by Apales Mestres)
(Translated by Dr. John Ecsodi) | Enrique Granados
(1867-1916) |
| El Majo Discreto | Enrique Granados |

Chrissellene Petropoulos, soprano
Vladimir Sokoloff, piano Janet Jackson, harp

INTERMISSION

V.

- | | |
|-------------------------------------|--|
| Trio in E-flat Major, K. 498 (1786) | Wolfgang Amadeus Mozart
(1756-1791) |
| Andante | |
| Menuetto | |
| Rondeau: Allegretto | |
| Randy Klein, clarinet | Steven Tenenbom, viola |
| | Sarah Rothenberg, piano |

VI.

- | | |
|---|-----------------------------|
| Sonata in A Major for Violin and Piano (1886) | César Franck
(1822-1890) |
| Allegretto ben moderato | |
| Allegro | |
| Recitativo - Fantasia | |
| Allegretto poco mosso | |
| Mitchell Stern, violin | Robert McDonald, piano |

Chrissellene Petropoulos: Student of Margaret Harshaw

Chrissellene Petropoulos & Janet Jackson: Vocal repertoire students of Vladimir Sokoloff

Mozart Trio: Chamber music students of Michael Tree

Mitchell Stern: Student of Ivan Galamian and Arnold Steinhardt

Franck Sonata: Chamber music students of Karen Tuttle

TRANSLATIONS

Agnus Dei from Mozart's Mass in C Major

O Lamb of God, that takest away the sins of the world, have mercy upon us. Grant us thy peace.

Qual Farfalletta Amante

Like a butterfly in love, I fly to this flame that inflames the heart in my breast, and death . . . gives me not. Because of your beautiful face, my love increases in me and to this afflicted heart will give relief.

Il Sedecia, Re di Gerusalemme (Ismael's aria)

Recitative: Mother, help! a hand, rash and bold is pushing me to death . . . and you don't hear me or run to my aid when hearing my cries. Oh, god! Have mercy!

Aria: Hot blood bathes my breast and shows the great faith and love for my father. Flee from me . . . I am already dying and shall remain bloodless. Perhaps one day you will rise again in vengeance of the hand that pierces me, and possess the vigor and hot blood that lacks in me . . .

Piangerò la sorte mia

Recitative: Can I thus, in a single day, lose all my greatness? Oh fate, oppressed. Caesar, my divinity, is perhaps dead. Cornelia and Sesto are defenseless, and I cannot help. Oh god! No hope is left in my life.

Aria: I will weep, my destiny has so much cruelty, as long as life is in me. I will weep my destiny so cruel as long as I live. But then, death is all around. The tyrant, night and day, like a ghost agitates.

Phantasie

The maiden came out of the fishers' house, the nets cast into the sea, into the sea, and when no fish were caught in her net, the hearts of men caught she! The hearts, the hearts! The winds blow so freshly all around, they softly tell an old fairy tale, an old fairy tale . . . The sea glows red in the evening light, the fishermaid feels not love's torment in her heart, in her heart.

Ich atmet einen linden Duft

I breathed a mild fragrance . . . in the room stood a branch of the linden tree, a gift from a dear hand . . . how lovely was the linden tree's fragrance. You broke off a branch of the linden tree; I breathed in, softly, the fragrance of the tree. It is love's gentle fragrance.

Wer hat dies Liedlein erdacht?

Up there on the hill, in the big house, there is a fine, dear girl who looks out. But she is not at home.

She is the innkeeper's daughter. She lives on the green field. Ah! My heart is sore. Come darling, make it well! Your black-brown eyes wound me, and your rosy lips make hearts well, make youth understand, make the dead living, and make the sick well, yes, well! Who thought of this beautiful little song? Three geese have brought it over the water!!! Two grey geese and one white one!!! And he who cannot sing this little song . . . the geese will have to whistle it for him. Ah!

Liebst du um Schönheit

If you love for beauty, oh do not love me. Love the sun, adorned by golden hair. If you love for youth, oh, do not love me. Love spring, for it is young every year. If you love for treasures, oh, do not love me. Love the mermaid, for she has many shimmering pearls. If you love for love, oh, yes, then love me. Love me always. I love you forever, forever.

Scheiden und Meiden

There rode three horsemen out of the gate.

Goodbye! Goodbye!

A sweetheart looked out of the window.

Goodbye! Goodbye!

And if we really must part, Then give me thine little gold ring.

Goodbye! Goodbye!

Yes, parting is a sad thing.

Goodbye! Goodbye!

The child will leave already in its cradle.

Goodbye! Goodbye! Goodbye!

When will my sweetheart be mine?

Goodbye! Goodbye! Goodbye!

If not tomorrow, could it be today?

Goodbye! Goodbye! Goodbye!

Yes, parting is a sad thing! Goodbye!

A sa guitar (Text by Pierre de Ronsard)

My guitar, I sing about you. It is you alone. I deceive, I break, yet the love I receive from the sound of your harmony renews my passion. My passion's flame, infinite, springing up from a beautiful, unhappy past. My guitar, I sing about you. It is you I deceive. I receive love from you.

Air Champêtre (Text by Jean Moréas)

Beautiful stream, beautiful stream, I wish to recall that once we were led by friendship. Delighted, I contemplated your face, radiant goddess, hiding under the moss, half lost! If only it had lived, the friendship which I now mourn. Oh, Nymph, to follow thee enslaved, mingle but for a while with the winds which caress you, and to answer to your hidden stream! Beautiful stream, beautiful stream, I wish to recall that once we were led by friendship. Delighted, I contemplated your face, radiant goddess!

Priez pour paix (Text by Charles d'Orléans)

Pray for peace, sweet Virgin Mary, Queen of the heavens and of the world. Mistress, pray through your intercession, all the Saints . . . make your address to your Son, beseeching His majesty, that He may be pleased to look upon His people whom, with His blood, He wishes to redeem, banishing war, which disrupts all, of prayers. May you not tire, praying for peace . . . the true treasure of joy.

Les Chemins de l'Amour
(Text by Jean Anouilh)

The paths which go to the sea have kept us from passing. The memory of flowers picked and the echoes of our laughing under the trees. Alas, the days of our happiness, dazzling joys have flown away. I go without finding traces of it in my heart.

Ways of love, I still look for you.
Ways lost, you are no longer. Your echoes are silent. Ways of despair, ways of memory, ways of the first day, desire, ways of love.

I must forget it one day, since life erases everything. I wish that in my heart, a memory may rest, stronger than the other love. The memory of the path where, trembling and beyond myself, one day I felt your burning hands.

To Layarni (The Lamb) (Text by Théodore Spathy) Sung in Greek.

Go to the mountain. I have two words to tell you. Tell your master to burn his heart: Out came thieves on the hill to steal horses, but horses they did not find . . . they stole the sheep . . . ah! . . . They took the lamb, the one with the golden hair, the silver horn and golden bell . . . Tra-la-la-la-la!
Lamb, my sweet little lamb . . . ah! They took them and they are gone . . . gone . . . gone . . . gone . . . Oh, dear mother of mine . . . gone . . . gone . . . gone . . . never once turning to look back . . .

E Ahtitha (The Rays) (Text by Valaritis) Sung in Greek.

If I were the moon's golden rays, I would hide secretly in your golden hair and become a braid. And when night falls and you close your eyes, no one will know your angelic skin . . . they can only imagine it. Then I, like a cloud, will come out to see you. I will kiss you . . . kiss you. You are the stars and the sky. I'll live with you there. With your one smile, you light the sky. You hugged me tightly, and I forgot even the moon and the sky!

(Please turn page quietly after the song has been completed.)

Translations (3)

Elegia Eterna (Text by Apales Mestres) -- Sung in Catalan

The butterfly has never told that she did not dare to confide her passion which she cries out of love for a rose that worships the morning breeze. The morning breeze, in love with the fog, turns aside and the fog, lost and perishing by the burning of love, adores the river, adores the river. Ah!

More alas! the river freed, ran, freed, from rock to rock; the fog in love followed the river and the morning breeze, the fog. Meanwhile, the flower, seeing herself abandoned and alone, has shut her petals and the butterfly, at the change of that stem without corolla is stunned and closes its wings and dies. Ah! closes its wings and dies."

NOTE: The corolla is the internal envelope of floral leaves of a flower, usually of a delicate texture.

El Majo Discreto

They say that my boyfriend is ugly!

It is possible that he really is.

Love is a desire that is blind and makes you dizzy.

It's a long time now that I have known that the one who loves cannot see!

But, even if my love doesn't impress anyone with his looks,

he is, instead, very discreet and keeps a secret.

that I entrusted to him, knowing that he is faithful!

What is the secret? It would be indiscreet of me to tell it to you,

For it requires much work and effort to know the secrets

Between a man and a woman.

He was born in Lavapies!

Eh! Eh! He is a man, my man!

"Elegia Eterna" was translated from the Catalan by Dr. John Ecsodi, Professor of Romantic Languages. The other translations were provided by Chrissellene Petropoulos.

THE CURTIS INSTITUTE OF MUSIC
Curtis Hall, Fifty-third Season 1976-1977
Sunday, 20 February 1977 at 3:00 P. M.

PROGRAM

I

Sonata in A Minor, Opus 105 (1851)
Mit leidenschaftlichem Ausdruck
Allegretto
Lebhaft

Robert Schumann
(1810-1856)

Chin Kim, violin
Robert McDonald, piano

II

Trois Pièces pour Flûte (1921-1922)
Bergère captive: Plaintif
Jade: Dans un mouvement vif
Toan-Yan (Lafête du double-cinq): Lent

Pierre-Octave Ferroud
(b. 1900)

Sylvia Cartwright, flute

Kanonische Sonatine für zwei Flöten, Opus 31, No. 3 (1924)
Munter
Capriccio - Langsam achteil
Presto

Paul Hindemith
(1895-1963)

Sylvia Cartwright, flute
Pamela Babett, flute

Sicilienne et Burlesque pour Flûte et Piano
Sicilienne: Andante languido e dolce
Burlesque: Presto vivace

Alfredo Casella
(1883-1947)

Sylvia Cartwright, flute
Steven De Groote, piano

INTERMISSION

III

Exultate Deo

Giovanni Palestrina
(1525-1594)

Mary Beth O'Quinn, trombone
Steve Kamilos, trombone

Robert Hall, trombone
Malion Walker, bass trombone

Harry Weil, tuba

Concerto Grosso for Three Trombones and Tuba
Prelude
Toccata
Fugue

Arkady Dubensky
(1890-1966)

Mary Beth O'Quinn, trombone
Steve Kamilos, trombone

Malion Walker, bass trombone
Carleton Greene, tuba

Suite for Trombone Quartet

Peter Atherton
(20th century)

Mary Beth O'Quinn, trombone
Robert Hall, trombone

Steve Kamilos, trombone
Malion Walker, bass trombone

Chin Kim: Student of Ivan Galamian and Jascha Brodsky
Sylvia Cartwright: Graduating student of Murray W. Panitz
Low Brass Ensembles: Chamber music students of M. Dee Stewart
Robert Hall: Guest Artist

THE CURTIS INSTITUTE OF MUSIC
Curtis Hall, Fifty-third Season 1976-1977
Monday, 21 February 1977 at 8:00 P. M.

PROGRAM

I

Villanelle

Paul Dukas
(1865-1935)

Jeffry Kirschen, horn
Steven De Groote, piano

II

Humoreske, Opus 20 (1839)
Einfach - Sehr rasch und leicht
Hastig
Einfach und zart - Intermezzo
Innig
Sehr lebhaft - Mit einigem Pomp
Zum Beschluss

Robert Schumann
(1810-1856)

Steven De Groote, piano

III

Pavane pour une infante défunte (1899)
(Arranged for horn and harp by Mason Jones)

Maurice Ravel
(1875-1937)

Jeffry Kirschen, horn
Richard Turner, harp

INTERMISSION

IV

Sonata of the Guardian Angel ("Passacaglia")

Heinrich J. Franz von Biber
(1644-1704)

Mitchell Stern, violin

V

Sonata in G Major, Opus 30, No. 3 (1802)
Allegro assai
Tempo di Minuetto, ma molto moderato e grazioso
Allegro vivace

Ludwig van Beethoven
(1770-1827)

Mitchell Stern, violin
Robert McDonald, piano

Jeffry Kirschen: Graduating student of Mason Jones
Steven De Groote: Student of Mieczyslaw Horszowski
Mitchell Stern: Student of Ivan Galamian and Arnold Steinhardt

THE CURTIS INSTITUTE OF MUSIC

Fifty-third Season 1976-1977

Curtis Hall

Monday, 28 February 1977 at 8:00 P. M.

PROGRAM

I

Selections from "Schwanengesang," D. 957 (1828)

Franz Schubert
(1797-1828)

Aufenthalt (Rellstab)

Abschied (Rellstab)

Der Atlas (Heine)

Ihr Bild (Heine)

Die Stadt (Heine)

Der Doppelgänger (Heine)

Das Fischermädchen (Heine)

II

Chansons de Don Quichotte (1933)

Jacques Ibert
(1890-1962)

Chanson de Départ

Chanson à Dulcinée

Chanson du Duc

Chanson de la Mort

III

Selections from "Five Sea Shanties"

Celius Dougherty
(b. 1902)

Shenandoah

Mobile Bay

Stephen West, bass-baritone

Vladimir Sokoloff, piano

INTERMISSION

IV

Symphonie espagnole in D Minor, Opus 21 (1873)

Edouard Lalo
(1823-1892)

Allegro non troppo

Scherzando: Allegro molto

Intermezzo: Allegretto non troppo

Andante

Rondo: Allegro

Patrick Shemla, violin

Steven De Groote, piano

Stephen West: Student of Margaret Harshaw
and vocal repertoire student of Vladimir Sokoloff
Patrick Shemla: Graduating student of Jaime Laredo

[. Selections from Franz Schubert's "Schwanengesang"

Aufenthalt - My Abode (Rellstab)

Roaring river, rustling forest,
rigid rock, are my abode.
As wave follows wave,
flow also my tears, eternally renewed.
As the high tree-tops billow,
so ceaselessly beats my heart.
And like the rock's ageless ore,
ever the same remains my grief.

Abschied - Farewell (Rellstab)

So long, you lively, you gay little town, so long!
Already my little horse paws with gay hoof;
now accept the last, the parting farewell.
You have certainly never seen me sad,
so it can't happen now by my leaving.
So long, you lively, you gay little town, so long!

So long, you trees, you gardens so green, so long!
Now ride I along the silver stream,
all around resounds my parting song;
never have you heard a sad song,
so you will not be given one at my leaving.
So long, you trees, you gardens so green, so long!

So long, you friendly girls there, so long!
Why do you look out from flowery fragrant houses,
with roguishly enticing looks?
As always, I greet you and turn to you,
but never turn my little horse around.
So long, you friendly girls there, so long!

So long, dear sun, go to rest now, so long!
Now shimmer the golden, blinking stars.
I love your little stars there in heaven;
As we travel through the world far and wide,
they give faithful guidance everywhere.
So long, dear sun, go to rest now, so long!

So long, you gleaming, bright window, so long!
You shine cozily in the twilight,
and invite us so warmly into the cottage.
Ah, I rode by so many times,
and should it be for the last time today?
So long, you gleaming, bright window, so long!

So long, you stars, veil yourselves in grey, so long!
The windows' gloomy, diminishing light
you countless stars cannot replace for me;
I'm not allowed to stay here, I must pass by,
so what does it help if you follow me ever so faithfully!
So long, you stars, veil yourselves in grey, so long!

Translations (2)

Der Atlas - Atlas (Heine)

Wretched Atlas! A world,
the whole world of affliction, I must bear!
I endure the intolerable, and want
the heart within my body to break.

Proud heart! You have willed it so!
You wanted to be happy, endlessly happy,
or endlessly miserable, proud heart,
and now you are miserable.

Ihr Bild - Your Picture (Heine)

I stood in dark dreams and stared at your
picture,
and the beloved face secretly began to live.
Around her lips a wonderful smile pulled
itself,
and her eyes began to shine as if filled
by woeful tears.
Also my tears ran down from my cheeks.
And oh, I cannot believe that I have lost
you!

Die Stadt - The City (Heine)

On the distant horizon appeared like a
vision,
the city with her towers, wrapped in
evening twilight.
Heavy, moist wind ruffled the grey
waterway;
With sad rhythm rowed the oarsman on
my barge.
The sun rose up once more, glowing forth
from the water
and showed me that place, where I lost
my most beloved.

Der Doppelgänger - The Double (Heine)

Still is the night, the streets are quiet.
In this house once lived my beloved.
He left the city long ago,
but the house still stands on the same spot.

Another man stands there looking up,
and wrings his hands in agony.
I shudder to see his face --
The moon shows to me my own figure.

You double! You pale comrade!
Why do you imitate my love-suffering,
that tormented me at this spot,
many a night in bygone times?

Das Fischermädchen - The Fisher-maiden (Heine)

You beautiful fisher-maiden,
drive the boat to the shore,
come to me and sit down,
we flirt hand in hand.

Put your little head on my heart
and don't fear too much;
you entrust yourself without worries
to the wild sea every day!

My heart, just like the sea,
has storms and ebbs and high tides,
and many beautiful pearls
rest in its depth.

Translations de Don Quichotte (Ronsard, 1524-1585,
poet of the Court of Charles IX)

. Song of Departure

This new castle, this new edifice
All endowed with marble and porphyry
Built by love, castle of its domain
Here all heaven put its artifice
As a rampart, a fort against vice
In which the highest virtue retreats.
Contemplated by the eye and admired by
The mind
Forcing the heart to render it service.
This is a castle, made in such a way
That no one may come near its door
Unless of the great kings he has preserved
The lineage
Victorious, valiant and loving.
Without being so, no knight, however
Adventurous he may be
Can earn a place there.

C. Song to Dulcinée (Arnoux)

... a day lasts a year for me
I do not see my Dulcinée,
But Love has painted her face,
In order to assuage my languor,
The fountain and in the clouds,
Each dawn and every flower.
Always nearby and always far away,
Far of my long journeys,
The wind brings to me her breath
When it passes over the jasmine.
... a day lasts a year for me
I do not see my Dulcinée . . .

I. Song of the Duke

I wish to sing here of the Lady of my
dreams
Who lifts me above this century of mud.
My heart of diamond is clean of falsehood,
The rose darkens at the sight of her cloak.
For her, I have attempted great adventures:
My arm has delivered the Princess from
serfdom,
I have overcome the magician, confounded
perjurers,
I bent the universe to render her homage.

Lady, by whom I live, the only one on
this earth
Who is not prisoner of false appearance,
I uphold against all as fearless knight
Your unequalled brilliance and your
preeminence.

IV. Song of the Death of Don Quichotte

Do not weep, Sancho,
Do not weep, good one,
Your master is not dead . . .
He is not far from you . . .
He lives on a happy isle,
Where all is pure and without falsehood,
On the isle finally found
Where you will come one day,
On the longed for island,
Oh, my friend, Sancho.
The books are burned
And make a pile of ashes . . .
If all the books have killed me,
One is enough that I live on,
Phantom in life
And Real in death.
Such is the strange fate
Of the poor Don Quichotte.
Ah!



THE CURTIS INSTITUTE OF MUSIC
Curtis Hall, Fifty-third Season 1976-1977
Thursday, 3 March 1977 at 8:00 P. M.

PROGRAM

I

Sonata pathétique in C Minor, Opus 13 (1798-1799)

Ludwig van Beethoven
(1770-1827)

Grave - Allegro di molto e con brio

Adagio cantabile

Rondo: Allegro

Ballade No. 1 in G Minor, Opus 23 (1831-1835)

Frédéric Chopin
(1810-1849)

Cecile Buencamino Licad, piano

II

Sonata in E Major

François Francoeur
(1698-1787)

Adagio cantabile

Tempo di gavotto

Largo cantabile

Allegro vivo

Marcy Rosen, cello
Robert McDonald, piano

Suite No. 6 in D Major for Solo Cello, S. 1012 (1720)

Johann Sebastian Bach
(1685-1750)

Prélude

Allemande

Courante

Sarabande

Gavotte I

Gavotte II

Gigue

Marcy Rosen, cello

INTERMISSION

III

Sonata in F Major, Opus 99 (1886)

Johannes Brahms
(1833-1897)

Allegro vivace

Adagio affettuoso

Allegro passionato

Allegro molto

Marcy Rosen, cello
Robert McDonald, piano

IV

Trio in E-flat Major, Opus 40 (1865)

Johannes Brahms
(1833-1897)

Andante

Scherzo: Allegro

Adagio mesto

Finale: Allegro con brio

Cynthia Raim, piano
Bayla Keyes, violin
David Bryant, horn

Cecile Buencamino Licad: Student of Mieczyslaw Horszowski and Seymour Lipkin
Marcy Rosen: Graduating student of Orlando Cole
Brahms Trio: Chamber music students of Felix Galimir

THE CURTIS INSTITUTE OF MUSIC
Fifty-third Season 1976-1977
Curtis Hall
Monday, 7 March 1977 at 8:00 P. M.

P R O G R A M

I

Prelude and Fugue in G Major, S. 541 (1724-1725)

Johann Sebastian Bach
(1685-1750)

II

Cortège et Litanie, Opus 19, No. 2
Prélude et Fugue in G Mineur, Opus 7

Marcel Dupré
(1886-1971)

Robert Gonnella, organ

INTERMISSION

III

Three Preludes from Opus 23 (1903)
No. 2 in B-Flat Major: Maestoso
No. 4 in D Major: Andante cantabile
No. 5 in G Minor: Alla marcia

Sergei Rachmaninoff
(1873-1943)

IV

Variations on a Theme by Corelli, Opus 40 (1917)

Sergei Rachmaninoff
(1873-1943)

Fred Moyer, piano

Robert Gonnella: Student of John Weaver
Fred Moyer: Student of Heinrich Schenck

THE CURTIS INSTITUTE OF MUSIC

Curtis Hall, Fifty-third Season 1976-1977

Tuesday, 8 March 1977 at 8:00 P. M.

PROGRAM

I

Variations and Fugue on a Theme of Handel, Opus 24 (1861)

Johannes Brahms
(1833-1897)

Steven De Groote, piano

II

Partita No. 2 in D Minor for Solo Violin, S. 1004 (1720)

Johann Sebastian Bach
(1865-1750)

Allemande

Courante

Sarabande

Gigue

Sonata No. 3 for Violin Solo ("Ballade")

Eugène Ysaÿe
(1858-1931)

Lento molto sostenuto - Tempo giusto e con bravura

Kathy Lucktenberg, violin

INTERMISSION

III

On Wenlock Edge: Song Cycle from A. E. Houseman's

Ralph Vaughan Williams
(1872-1958)

A Shropshire Lad" (1909)

On Wenlock Edge

From Far, From Eve and Morning

Is My Team Ploughing

Oh, When I Was in Love with You

Bredon Hill

Clun

Gregory Wiest, tenor

Kathy Lucktenberg, violin

Vladimir Sokoloff, piano

Karen Dreyfus, viola

Diane Monroe, violin

Vivian Barton, cello

IV

Sonatina na Puzon i Fortepian (1955)

Kazimierz Serocki
(b. 1922)

Allegro

Andante molto sostenuto

Allegro vivace

Carl Lenthe, trombone

Paul Fayko, piano

Three Vignettes for Trombone (1974)

Alec Wilder
(b. 1907)

Dolce

Energetically

Espressivo

Carl Lenthe, trombone

Michael Bayard, marimba

Paul Fayko, piano

Mouvement pour Trombone et Piano

Jean-Michel Defaÿe

Carl Lenthe, trombone

Paul Fayko, piano

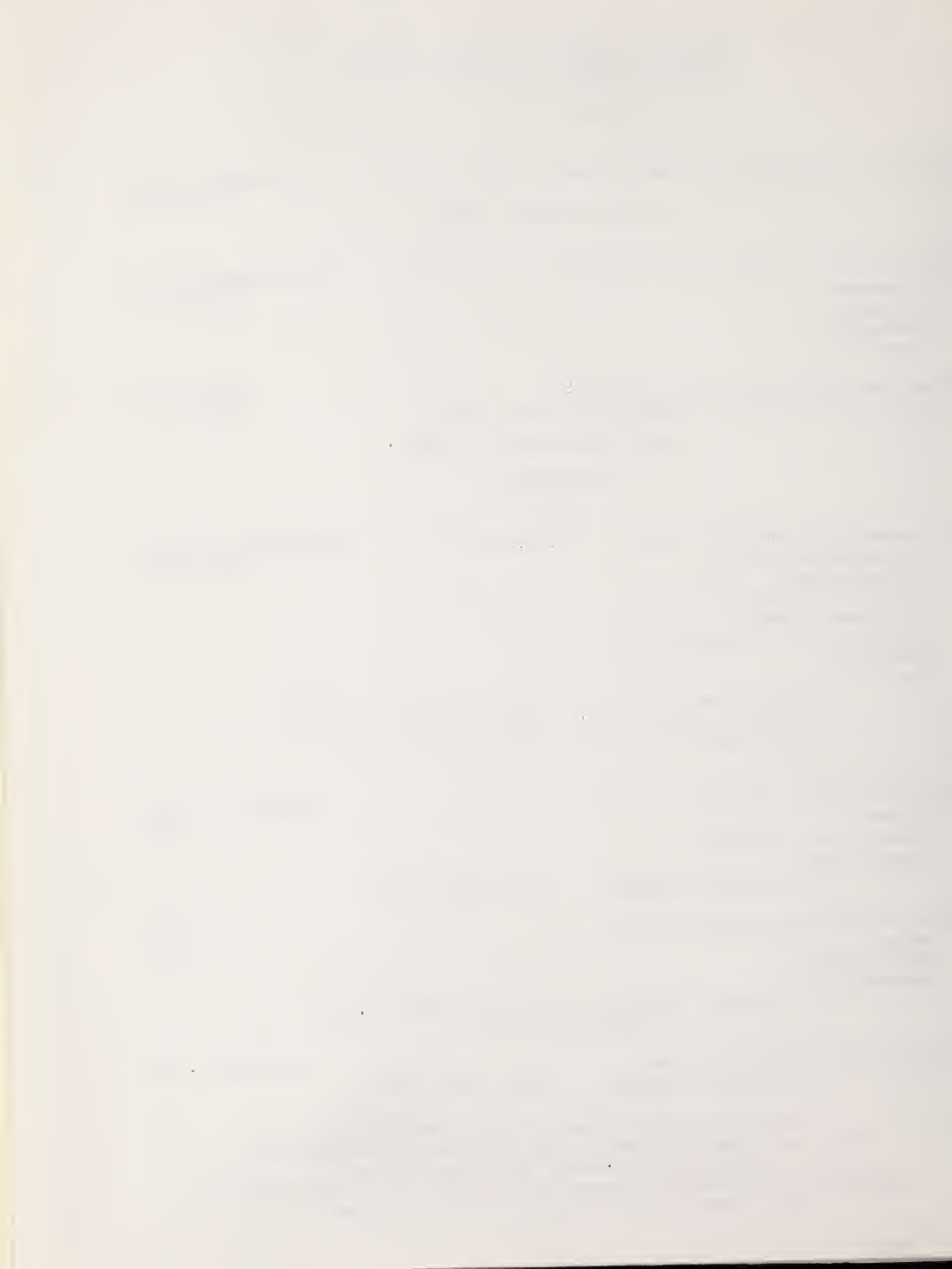
Steven De Groote: Student of Mieczyslaw Horszowski

Kathy Lucktenberg: Student of Ivan Galamian and Jascha Brodsky

Gregory Wiest: Student of Margaret Harshaw

Vaughan Williams Ensemble: Chamber music students of Vladimir Sokoloff

Carl Lenthe: Graduating student of M. Dee Stewart



THE CURTIS INSTITUTE OF MUSIC

Fifty-third Season 1976-1977

Curtis Hall

Wednesday, 9 March 1977 at 8:00 P. M.

PROGRAM

I

Prelude and Fugue in C Minor, S. 546 (1716-1730)

Johann Sebastian Bach
(1685-1750)

Prelude, Fugue and Variation, Opus 18
from "Six Pieces for Great Organ" (1860-1862)

César Franck
(1822-1890)

Capata

Jean Guillou

Karen Lakey, organ

INTERMISSION

II

Quartet in A Minor, Opus 41, No. 1 (1842)

Andante espressivo - Allegro

Scherzo: Presto

Adagio

Presto

Robert Schumann
(1810-1856)

Eight Pieces for String Quartet, Opus 44, No. 3 (1927)

Paul Hindemith
(1895-1963)

Adam Silk, violin

Bayla Keyes, violin

Sarah Clarke, viola

Marcy Rosen, cello

Karen Lakey: Graduating student of John Weaver
String Quartet: Chamber music students of Karen Tuttle

THE CURTIS INSTITUTE OF MUSIC
Fifty-third Season 1976-1977
Studio II-J (Third Floor)
8:00 P. M.

Monday, March 14
Tuesday, March 15 Thursday, March 17
Tuesday, March 22 Thursday, March 24

The Curtis Opera Theater
Presents a Studio Performance of

PELLÉAS ET MÉLISANDE

Lyric Drama in Five Acts, Twelve Scenes

Music by Claude Debussy (1862-1918)
Libretto in French from the play by Maurice Maeterlinck
Premiere: Théâtre National de l'Opéra Comique, Paris, 30 April 1902

Devised and Staged by Dino Yannopoulos
Music Director and Pianist: Thomas Grubb
Technical Direction and Sets: Joseph S. Gasperec
Projections: Donald Kardon
Costumes: Monica Spence-Santelli and Val Read
Musical Assistant: Barbara Silverstein
Assistant Stage Managers: Bill Jones and Harold Smoliar
Production Assistant: George Calvert

Original Photographs Courtesy of William Kohler and Donald Kardon

CAST (In order of appearance)

Golaud	Cornelius Sullivan
Mélisande	Sally Wolf (March 14, 17, 24)
	Martha Toney (March 15, 22)
Geneviève	Constance Fee (March 14, 17, 24)
	Carol Shuster (March 15, 22)
Arkel	John Paul White (March 14, 17, 24)
	Dean Jorgenson (March 15, 22)
Pelléas	Paul Proveaux (March 14, 17, 24)
	William Austin (March 15, 22)
Yniold	Chrissellene Petropoulos
Shepherd	John Eisenhardt
Physician	John Eisenhardt

Time and Place: The legendary kingdom of Allemonde, in the Middle Ages

NOTE: There will be an intermission after Act II (Scene 6) and a shorter one after Act IV (Scene 11). Between each act, however, there will be a few moments' pause to indicate the passage of time.

THE STORY OF PELLÉAS ET MÉLISANDE

ACT I

Scene 1: Deep in a forest, Prince Golaud, grandson of King Arkel, has lost his way while hunting. By a pond, he finds a frightened girl, Mélisande, who is also lost and cannot explain who she is. In the pond, there lies a crown which belongs to Mélisande. Golaud tries to retrieve it, but the girl prefers to die rather than regain her lost crown. As night falls, Golaud persuades Mélisande to leave with him.

Scene 2: A room in the castle -- Geneviève, mother of Golaud and his half-brother Pelléas, reads to her father, the aged and nearly blind King Arkel, a letter which Golaud has written to Pelléas telling him that he has married a mysterious girl whom he met in the forest. He fears to return home since Arkel has already selected a bride for his widowed grandson, but the old man consents to the marriage and asks Pelléas to light a signal in the tower by the sea so that Golaud will know he may return home with his bride.

Scene 3: Geneviève and Mélisande emerge from the dark woods surrounding the castle onto a terrace overlooking the sea. Pelléas joins them. Both he and the young girl are mysteriously drawn to the sea -- Mélisande because she sees the ship which had brought her to her new life departing and thus cutting her ties with the outside world, and Pelléas because he wishes to leave the somber atmosphere of the palace.

ACT II

Scene 4: Pelléas takes Mélisande to a fountain in the park. Its waters are supposed to have the power to make blind men see. Fascinated by the water, Mélisande unconsciously plays with her wedding ring. It slips through her fingers into the unfathomable depths of the fountain, just as the tower clock strikes noon. Frightened, Mélisande wonders what they can tell Golaud. Pelléas answers: "The truth."

Scene 5: Golaud lies in bed, tended by Mélisande. At the stroke of midday, the very time the ring was lost, his horse had bolted and thrown him. Weeping and distraught, Mélisande says she longs to leave the gloomy castle. When Golaud takes her hands to comfort her, he sees that the ring is missing. Afraid to tell him the truth, she lies: "It must be in the mysterious grotto under the castle." Golaud insists that she must find the ring, telling her that Pelléas will go with her if she is frightened.

Scene 6: Pelléas and Mélisande descend to the grotto. As the moon suddenly lights up the cave, they see three starving men. There is famine in the land. Pelléas and Mélisande leave the gloomy cave.

ACT III

Scene 7: At her tower window, Mélisande combs her long hair. Pelléas sees her. The two are attracted to each other, but the window is too high and Pelléas cannot reach Mélisande's hand. Suddenly her long hair cascades over the wall and engulfs Pelléas. Her tresses become entangled in the thorns of the bushes and so the two young people become prisoners of each other, both symbolically and physically. Suddenly Golaud appears on his nightly rounds. He is surprised, but refuses to take the incident seriously. Nervously, he laughs and warns them not to indulge in childish games, the outcome of which cannot be predicted.

Scene 8: Golaud leads Pelléas into the vaults of the castle where they feel themselves surrounded by the presence of death. Golaud practically pushes Pelléas over a precipice, but rescues him at the last minute. This is a warning.

The Story of Pelléas et Mélisande (2)

Scene 9: They emerge into the fresh air of the castle terrace. Once more Golaud reminds Pelléas how sweet life and freedom are and not to indulge in a relationship which might prove fatal. Pelléas flees. Golaud by now, however, has been conquered by his jealousy. He fetches his son Yniold (from a previous marriage) and, on the pretext of hunting on the palace grounds, brings him to Mélisande's window. Night has fallen. Golaud questions Yniold as to the behavior of Pelléas and Mélisande when he is absent. The boy's answers make him even more suspicious. He is on the brink of despair. He finally forces Yniold to look through the window. Though the boy sees nothing that can be presumed to be a love scene between the two young people, Golaud is in such a state of jealous frustration that he is ready to rush off and take desperate steps to end the affair.

Scene 10: A heavy atmosphere lies over the castle. In Arkel's room, Pelléas and Mélisande meet for the last time. Pelléas says that he must leave. Arkel appears and Pelléas rushes off. Arkel is unaware of any impending tragedy. He caresses Mélisande: she has brought youth to the palace. This tender scene is interrupted by the arrival of Golaud looking for his sword . . . an ominous sign. Without any provocation, he launches into an accusation of Mélisande and her supposed innocence. Her passiveness further infuriates him and he bodily attacks her, dragging her across the floor by her hair like an animal. Only Arkel's imperious command stops him from killing her then and there. Upon parting, Golaud leaves no doubt that the next time he will strike a deadly blow.

Scene 11: Playing by the fountain, Yniold sees some sheep being led to the slaughter, a symbolic event which foreshadows the tragedy to come. Later, at nightfall, Pelléas and Mélisande meet there. It is their final meeting and, almost against their will, they confess their love for each other. They embrace ecstatically, oblivious to the entire world. At that moment, Golaud appears from the forest and mortally wounds Pelléas with his sword.

Scene 12: Time has passed. Mélisande lies unconscious in her room while the physician tries to assure everyone that the slight wound she has received could not possibly kill her. The unhappy Golaud reproaches himself for having succumbed to his blind rage and jealousy. After all, Pelléas and Mélisande were only children, their relationship that of a brother and sister. What right had he to take the life of his half-brother and possibly that of his own wife as well? Left alone with Mélisande, however, he cannot keep himself from questioning her once again to find out if she really loved Pelléas . . . as if it mattered now. Arkel returns with Mélisande's and Golaud's newborn child, followed by some serving women. By now, Mélisande is in a state of delirium. Her little soul seems to be floating away, out of her body, out of the somber and tragic castle. It is old Arkel, holding the child in his arms, who decides that life must go on and that this child will, hopefully, bring some light into their lives and lift the curse which seems to lie over the kingdom of Allemonde.

NOTES

Pelléas et Mélisande is considered the most French of all French operas, with the possible exception of *Manon*. It is Debussy's only major stage work. It falls into a period when French composers were trying to rebel against Richard Wagner's "Germanic theater music". But, as Vincent d'Indy pointed out in his brilliant essay on the relationship between the French impressionist composers and Richard Wagner, *Pelléas* would not have been possible without *Tristan und Isolde*. The ears of the public had by then become accustomed to the "new sounds" which were initiated with *Tristan* and the new brilliance of orchestration which was initiated in *Die Meistersinger von Nürnberg*.

The similarity of *Tristan* and *Pelléas* is obvious. The story is almost identical. Both are based on medieval legends. Both deal with marital infidelity, the inevitability of death, and the final transfiguration of the heroine. Although the plot is full of dramatic events, the treatment of the subject is strangely "undramatic". This should not be taken in the pejorative sense. On the contrary, the music binds all elements into a huge impressionistic canvas. The opera is also strange in another respect. It is an intimate opera, but, at the same time, its scale is immense. In fact, this is the substance of the dramatic context: *Mélisande* is dwarfed by the world she enters, the world of *Allemonde*, the tremendous trees which are so tall that one can rarely see the sky, the walls of the castle which seem to support no ceiling. In her first meeting with Golaud, she calls him a giant . . . and so on. We don't know where she comes from. When Golaud finds her in the forest, a crown is lying in the pond near her. It has been suggested that she was one of Bluebeard's wives -- the one who escaped -- but we really don't know for sure and it doesn't matter. Destiny moves the figures in this drama like the pieces in a chess game. Arkel, who is the nearest soul to God, is passive. He doesn't dare to put himself between Destiny (God) and his people. Another important element is water -- everything seems to come from the water or be related to it in some strange way. *Mélisande* is found near a pond. She arrives in *Allemonde* in a ship which she later sees departing as she watches from the terrace. This departure is final. She knows that she will end her life in that mythical kingdom. She loses her wedding band by dropping it into the unfathomable depths of the fountain. There are no villains in the play. There are only guided or misguided human beings. All the characters seem to be living in a cage, separated from ordinary people. We hear about a famine which is ravaging the land, but this is as close as we get to the outside world. We can, therefore, state without fear of contradiction that the work exclusively deals with the psychological interactions of human beings almost totally divorced from everyday routine. This singular work has held the stage in the world of musical theater despite its "undramatic" quality, because of the sheer beauty of its poetry and its music.

-- Dino Yannopoulos

THE CURTIS INSTITUTE OF MUSIC

Curtis Hall, Fifty-third Season 1976-1977

Monday, 21 March 1977 at 8:00 P. M.

P R O G R A M

I

Sonata in C Minor for Oboe and Piano

George Frideric Handel

Adagio

(1685-1759)

Allegro

Adagio

Allegro

Sonata for Oboe and Piano, Opus 166 (1921)

Camille Saint-Saëns

Andantino

(1835-1921)

Allegretto

Molto allegro

Martin Schuring, oboe

Steven De Groote, piano

II

Nocturne No. 6 in Db Major, Opus 63 (c. 1894)

Gabriel Fauré

(1845-1924)

Fantaisie in F Minor, Opus 49 (1840-41)

Frédéric Chopin

(1810-1849)

Soomi Lee, piano

INTERMISSION

III

Sonata for Flute and Piano (1936)

Paul Hindemith

Heiter bewegt

(1895-1963)

Sehr langsam

Sehr lebhaft - Marsch

Hungarian Peasant Suite (1920) - Transcribed for

Béla Bartók

Flute and Piano by Paul Arma in 1956

(1881-1945)

Popular Sad Songs

Scherzo

Old Dances

Barbara Chaffe, flute

Robert McDonald, piano

IV

Variations on Mozart's "Là ci darem la mano," WoO 28 (1796-97) Ludwig van Beethoven
(1770-1827)

Martin Schuring, oboe

Robert Stephenson, oboe

Harold Smoliar, English horn

Martin Schuring: Graduating student of John de Lancie

Soomi Lee: Student of Eleanor Sokoloff

Barbara Chaffe: Student of Murray W. Panitz

Beethoven Trio: Chamber music students of John de Lancie

T H E C U R T I S I N S T I T U T E O F M U S I C
Curtis Hall, Fifty-third Season 1976-1977
Wednesday, 23 March 1977 at 5:15 P. M.

AN OPEN CLASS PERFORMANCE
BY THE
DOUBLE BASS STUDENTS OF ROGER M. SCOTT

I

Suite No. 1 in C Major
(Transcribed by S. Sterling from the Suite No. 1
in G Major, S. 1007 for Unaccompanied Cello)

Johann Sebastian Bach
(1685-1750)

Praeludium
Allemande
Courante
Sarabande
Minuetto I
Minuetto II
Gigue

Brian Liddle, double bass

II

Sonata in G Minor for Double Bass and Piano

Henry Eccles
(c. 1670-1742)

Grave
Courante
Adagio
Vivace

Robert Kesselman, double bass
Freda Locker, piano

III

Concerto in Bb Major, K. 191 (1741)
(Transcribed from the Concerto for Bassoon and Orchestra)

Wolfgang Amadeus Mozart
(1756-1791)

Allegro
Andante
Rondo: Tempo di Minuetto

Eugene Jablonsky, double bass
Freda Locker, piano

IV

Concerto in E Major for Double Bass and Piano

Karl Ditters von Dittersdorf
(1739-1799)

Allegro moderato
Adagio
Allegro

Peter Lloyd, double bass
Lori Packer, piano

V

Sonata in A Minor, D. 821 (1824) ("Arpeggione")

Franz Schubert
(1797-1828)

Allegro moderato
Adagio
Allegretto

Donald Hermanns, double bass
Freda Locker, piano

Freda Locker: Student of Seymour Lipkin
Lori Packer: Student of Eleanor Sokoloff

THE CURTIS INSTITUTE OF MUSIC

Curtis Hall, Fifty-third Season 1976-1977

Wednesday, 23 March 1977 at 8:00 P. M.

PROGRAM

I

Sonata for Flute and Harp
Allegro appassionato
Andante espressivo, rubato
Allegro vivo

Carmen Petra-Basacopol
(b. 1926)

Barbara Chaffe, flute
Richard Turner, harp

II

Les Chansons de Bilitis (1901) (Pierre Louÿs)

Claude Debussy
(1862-1918)

Chant pastoral
Les Comparaisons
Les Contes
Chanson
La Partie d'osselets
Bilitis
Le Tombeau sans nom
Les Courtisanes égyptiennes
L'Eau pure du bassin
La Danseuse aux crotales
Le Souvenir de Mnasidica
La Pluie au matin

Ellen Phillips, reader
Barbara Chaffe, flute
Sheryl Henze, flute
Richard Turner, harp
Jan Christensen, harp
Darrell Rosenbluth, celeste

INTERMISSION

III

Frauenliebe und Leben, Opus 42 (1840) (Chamisso)

Robert Schumann
(1810-1856)

Seit ich ihn gesehen
Er, der Herrlichste von allen
Ich kann's nicht fassen
Du Ring an meinem Finger
Helft mir, ihr Schwestern
Süsser Freund, du blickest
An meinem Herzen
Nun hast du mir den ersten Schmerz getan

Lucy Meadors, mezzo soprano
Steven De Groote, piano

Richard Turner: Graduating student of Marilyn Costello
Les Chansons de Bilitis: Prepared by Thomas Grubb
Lucy Meadors: Student of Raquel Adonaylo

LES CHANSONS DE BILITIS*
(The Songs of Bilitis)

I. Chant pastoral (Pastoral Song)

Let us sing a pastoral song, invoking Pan, god of the wind of summer. Selenis and I each watch our flocks, from the round shadow of an olive tree which trembles.

Selenis lies upon the meadow. She raises herself and runs, or searches for grasshoppers, or gathers flowers and herbs, or bathes her face in the cool water of the brook.

And I -- I draw the wool from the white backs of the sheep to garnish my distaff, and I spin. The hours move slowly. In the sky, an eagle passes.

The shadow turns; let us move the basket of flowers and the jar of milk. Let us sing a pastoral song, invoking Pan, god of the wind of summer.

II. Les Comparaisons (Comparisons)

Sparrow, bird of Kypris, sing with our first desires! The fresh bodies of young girls bloom with flowers like the earth. The night of all our dreams approaches and we talk of it among ourselves.

Sometimes we compare, all together, the differences in our beauties, our hair already long, our young breasts still small, our puberties like little round quails hiding under the nascent down.

Yesterday I competed thus with Melantho, who is older than I. She was proud of her breasts which had grown in a month and, pointing to my straight tunic, she called me "Little Child."

No man could see us; we compared ourselves naked before the girls: and, if she vanquished me on one point, I far surpassed her on all others. Sparrow, bird of Kypris, sing with our first desires!

III. Les Contes (The Stories)

I am loved by the little children: when they see me, they run to me and cling to my tunic or clasp my legs in their little arms.

If they have gathered flowers, they give them all to me: if they have caught a beetle, they put it in my hand; if they have nothing, they caress me and make me sit before them.

Then they kiss me on the cheek, they rest their heads upon my breasts; they supplicate me with their eyes. I know well what they wish to say.

They wish to say: "Dear Bilitis, tell us, for we are quiet, the history of Perseus the hero, or of the death of little Hellé."

IV. Chanson (Song)

"Shadow of the woods, whence she should come: tell me, where has my mistress gone? -- She has descended upon the plain. -- Plain, where has my mistress gone? -- She has followed the banks of the river."

"Fair river, who hast seen her pass, tell me: is she near this place? -- She has left me for the path. -- Path, dost thou see her still? -- She has left me for the road."

"O white road, road of the city, tell me: where hast thou led her? -- To the street of gold which enters into Sardis. -- O street of light, touchest thou her naked feet? -- She has entered the palace of the king."

"O palace, splendor of the earth, return her to me. -- See! She has collars on her breasts and circlets in her hair, an hundred pearls along her legs, two arms around her waist."

*Pierre Louÿs: *The Songs of Bilitis*. Translated by Mitchell S. Buck.
New York: Capricorn Books.

V. La Partie d'osselets (The Game of Dice)

As we both loved him, we played for him with dice. It was a great match. Many young girls looked on.

She threw at first the cast of Kyklopes and I the cast of Solon. But she the Kallibolos and I, feeling myself lost, I prayed to the Goddess.

I played; I had the Epiphenon, she the terrible cast of Kios, I the Antiteukos, she the Trikias, and I the cast of Aphrodite which won the disputed lover.

But, seeing her pale, I threw my arm about her neck and said, close to her ear (so that she alone heard me): "Do not weep, little friend; we will let him choose between us."

VI. Bilitis

One woman envelopes herself in white wool. Another clothes herself in silk and gold. Another covers herself with flowers, with green leaves and with grapes.

As for me, I live only when I am naked. My lover, take me as I am, without robe or jewels or sandals. Here is Bilitis, quite alone.

My hair is black with its own blackness and my lips are red of their own color. My locks float about me, free and round, like feathers.

Take me as my mother made me in a night of love long past; and, if I please thee so, forget not to tell me.

VII. Le Tombeau sans nom. (The Nameless Tomb)

Mnasidika took me by the hand and led me outside the gates of the city, to a little uncultivated field where there was a marble stele. And she said: "This was the lover of my mother."

Then I felt a great shiver and, still holding her by the hand, I leaned upon her shoulder in order to read the four lines between the broken cup and the serpent:

"It is not death which has carried me away, but the Wraths of the Scoundrels. I rest here under the light earth with the severed hair of Mantho. Let her alone weep for me. I tell not my name."

For a long time we remained standing, and we did not pour a libation. For how could we call an unknown soul from the throngs of Hades?

VIII. Les Courtisanes égyptiennes (The Egyptian Courtesans)

I have been with Plango, among the Egyptian courtesans, at the highest part of the old city. They have amphoras of earth, plates of copper, and yellow matting where they squat without effort.

Their chambers are silent, without angles and without corners, so much their successive coatings of blue lime have blunted the pillars and rounded the base of the walls.

They sit motionless, their hands resting on their knees. When they offer food, they murmur: "Happiness." And when one thanks them, they say: "Grace to thee."

They understand Hellenic but feign to speak it badly so as to laugh at us in their own tongue; but we, (a tooth for a tooth) we speak Lydian and they are suddenly uneasy.

IX. L'Eau pure du bassin (Pure Water of the Basin)

Pure water of the basin, immobile mirror, tell me of my beauty. -- Bilitis, or whoever thou art, Tethys perhaps, or Amphitrite, thou art beautiful, thou knowest.

"Thy face inclines beneath thy thick hair which is heavy with flowers and perfumes. Thy soft eyelids scarcely open, and thy limbs are weary from the movements of love.

"Thy body, fatigued with the weight of thy breasts, bears the fine marks of kisses and the blue stains of the kiss. Thine arms are reddened from the embrace. Each line of thy skin was loved.

"O water of the basin, thy delicious brings repose. Receive me, who am truly wearied. Take away the fard of my cheeks and the sweat of my body and the remembrance of the night."

X. La Danseuse aux crotales (The Dancing Girl with Krotales)

Thou attachest to thy light hands the resounding krotales, Myrrhinion my dear, and, stepping naked from thy robe, thou extendest thy nervous limbs. How pretty thou art, thine arms in the air, thy loins arched and thy breasts reddened!

Thou beginnest: thy feet, one before the other, pose, hesitate, and glide softly. Thy body bends like a scarf, thou caressest thy shivering skin and voluptuousness inundates thy long, swooning eyes.

Suddenly thou strikest the krotales! Arch thyself, erect upon thy feet, shake thy loins, throw out thy legs, and let thy clamoring hands call all the desires in a band about thy turning body.

We, we applaud with great cries, whether, smiling over thy shoulder, thou agitatest with a shiver thy convulsed, muscular croup, or whether thou undulatest, almost extended, to the rhythm of thy memories.

XI. Le Souvenir de Mnasidika (The Remembrance of Mnasidika)

They danced, one before the other, with rapid, flying movements; they seemed always wishing to embrace and yet did not even touch, unless with the tips of their lips.

When they turned their backs in dancing, they looked at each other, the head upon the shoulder, the perspiration gleaming under their lifted arms, and their delicate hair gliding across their breasts.

The languor of their eyes, the fire of their cheeks, the gravity of their faces, were three ardent songs. They grazed each other furtively; they bent their bodies upon their hips.

And suddenly they fell, to finish the soft dance upon the ground.

. . . Remembrance of Mnasidika, it was then thou camest to me; and all, except thy dear image, troubled me.

XII. La Pluie au matin (The Rain of Morning)

The night has passed. The stars are far away. See, the last courtesans have returned with their lovers. And I, in the rain of morning, I write these verses on the sand.

The leaves are laden with brilliant water. The rivulets as the paths drag along the earth and the dead leaves. The rain, drop by drop, makes holes in my song.

Oh! How sad and alone I am here! The young regard me not; the old have forgotten me. It is well. They will learn my verses, they and the children of their children.

That is what neither Myrtale nor Thaïs nor Glykera may say, the day when their lovely cheeks shall be wrinkled. Those who will love after me will sing my strophes together.

THE CURTIS INSTITUTE OF MUSIC
Curtis Hall, Fifty-third Season 1976-1977
Friday, 25 March 1977 at 8:00 P. M.

P R O G R A M

I

Märchenbilder, Opus 113 (1851)

Robert Schumann
(1797-1828)

Nicht schnell (Moderato)

Lebhaft (Vivace)

Langsam, mit melancholischem Ausdruck (Lento malinconico)

Rasch (Vivace)

Mark Ludwig, viola
Lori Packer, piano

II

Pièces en concert

François Couperin
(1668-1733)

Prelude

Sicilienne

La tromba

Air de Diable

Sonata No. 2 for Cello and Piano (1941)

Bohuslav Martinu
(1890-1959)

Allegro

Largo

Allegro comodo

Polonaise brillante, Opus 3 (1829)

Frédéric Chopin
(1810-1849)

Marcy Rosen, cello
Robert McDonald, piano

INTERMISSION

III

Trio in A Minor, Opus 50 (1881-1882)

Peter Ilyitch Tchaikovsky
(1840-1893)

Pezzo elegiaco: Moderato assai

Tema con Variazioni: Andante con moto

Variazione, Finale e Coda: Allegro risoluto e con fuoco

Cecile Licad, piano
Huei-Sheng Kao, violin
Amy Brodo, cello

Mark Ludwig: Student of Joseph de Pasquale
Marcy Rosen: Graduating student of Orlando Cole
Tchaikovsky Piano Trio: Chamber music students of Mischa Schneider

THE CURTIS INSTITUTE OF MUSIC
Curtis Hall, Fifty-third Season 1976-1977
Sunday, 27 March 1977 at 3:00 P. M.

PROGRAM

I

Two Movements for Bassoon and Piano (1974)
Risoluta - Largo - Tempo primo
Very slow - Allegro

David Bach
(b. 1948)

Richard Hoenich, bassoon
Steven De Groote, piano

II

Impromptu in Ab Major, Opus 29 (1837)
Impromptu in F# Major, Opus 36 (1839)
Impromptu in Gb Major, Opus 51 (1842)
Fantaisie-Impromptu in C# Minor, Opus 66 (1834)

Frédéric Chopin
(1810-1849)

Six Dances in Bulgarian Rhythm
(from Mikrokosmos, Vol. VI (1926-1937))

Béla Bartók
(1881-1945)

Leslie Spotz, piano

III

Sonata in Bb Major, K. 292 (1777)
Allegro
Andante
Rondo: Allegro

Wolfgang Amadeus Mozart
(1756-1791)

Richard Hoenich, bassoon
Nora von Pirquet, cello

INTERMISSION

IV

Sonatine for Bassoon and Piano
Allegro con brio
Aria
Scherzo

Alexandre Tansman
(b. 1897)

Richard Hoenich, bassoon
Steven De Groote, piano

V

Sonata in F Minor, Opus 120, No. 1 (1894)
Allegro appassionato
Andante un poco adagio
Allegretto grazioso
Vivace

Johannes Brahms
(1833-1897)

Lynne Edelson, viola
Aglaiia Koras, piano

Richard Hoenich: Graduating student of Sol Schoenbach
Leslie Spotz: Student of Mieczyslaw Horszowski
Lynne Edelson: Student of Joseph de Pasquale

THE CURTIS INSTITUTE OF MUSIC
Curtis Hall, Fifty-third Season 1976-1977
Monday, 28 March 1977 at 8:00 P. M.

P R O G R A M

I

Ludus for Three Tubas
Allegro
Agitato, molto rubato
Molto vivo

Vaclav Nelhybel
(b. 1919)

Paul Krzywicki, tuba
Carleton Greene, tuba
Harry Weil, tuba

II

Nocturne et Allegro Scherzando

Philippe Gaubert
(1879-1941)

Sonata in D Major for Flute and Piano, Opus 94 (1943)
Moderato
Allegretto scherzando
Andante
Allegro con brio

Sergei Prokofiev
(1891-1953)

Sheryl Henze, flute
Steven De Groote, piano

INTERMISSION

III

Trio in A Minor, Opus 50 (1881-1882)
Pezzo elegiaco: Moderato assai
Tema con Variazioni: Andante con moto
Variazione, Finale e Coda: Allegro risoluto e con fuoco

Peter Ilyitch Tchaikovsky
(1840-1893)

Cecile Licad, piano
Huei-Sheng Kao, violin
Amy Brodo, cello

Carleton Greene and Harry Weil: Students of Paul Krzywicki
Sheryl Henze: Graduating student of Murray W. Panitz
Tchaikovsky Piano Trio: Chamber music students of Mischa Schneider

THE CURTIS INSTITUTE OF MUSIC
Curtis Hall, Fifty-third Season 1976-1977
Tuesday, 29 March 1977 at 8:00 P. M.

FACULTY RECITAL

JOHN WEAVER, ORGANIST

P R O G R A M

JOHANN SEBASTIAN BACH (1685-1750)

Fantasy and Fugue in C Minor, S. 537

The fantasias for organ of Johann Pachelbel (1653-1706) undoubtedly served as models for the majestic first movement of this work. Both themes of the Fantasy, a sustained line with large upward intervals and a quicker theme characterized by a descending stepwise figure, convey a mood of deep sorrow. The Fugue, although never yielding to a major tonality, has a wonderful rhythmic drive that dispels somewhat the seriousness of its C minor orientation. Its second section uses completely new thematic material based on the chromatic scale and completely omits any reference to the initial subjects. The final portion is quite unusual in fugal writing, being an exact reprise of the exposition.

The Six "Schübler" Chorales, S. 645-650

Wachet auf, ruft uns die Stimme (Wake, awake, for night is flying)
Wo soll ich fliehen hin (O whither shall I flee)
Wer nur den lieben Gott lässt walten (If thou but suffer God to guide thee)
Meine Seele erhebt den Herren (My soul doth magnify the Lord)
Ach bleib bei uns, Herr Jesu Christ (Abide with us, Lord Jesus Christ)
Lobe den Herren (Praise to the Lord)

These Chorale-Preludes, published by Schübler of Zella in 1747, are among the very few works to be printed during the composer's lifetime. They are all transcriptions of movements from Bach's church cantatas, and are all notable for the beauty of the counter melodies and the straightforward presentation of the chorale cantus-firmus.

Passacaglia and Fugue in C Minor, S. 582

The passacaglia is an old Spanish dance form characterized by a series of contrapuntal variations above a continuously repeated theme in the bass. In this work Bach converted the form into a dramatic composition of epical proportions. Announced in the bass, the theme eventually moves to the soprano and then the alto before returning to the bottom voice. There are twenty-one variations of amazing contrapuntal variety concluding with a double fugue based on part of the passacaglia theme.

INTERMISSION

SIGFRID KARG-ELERT (1877-1933)

Two Chorale-Improvisations, Opus 65

Herzlich Lieb hab ich Dich, O Herr
(Heartfelt love have I for thee, O Lord)
Herr Jesu Christ dich zu uns wend
(Lord Jesus Christ be present now)

These two examples from the prolific pen of Karg-Elert demonstrate the element of contrast which figured greatly in all his music. The first, based on the chorale which Bach used to close his St. John Passion, is quiet and serene. The second is a mighty toccata based on a familiar hymn.

VINCENT PERSICHETTI (b. 1915)

Parable for Organ, Opus 117*

Persichetti is one of the most distinguished of contemporary American composers. He has composed several major works for organ and a vast body of pieces for almost every musical medium. Parable VI is a work in which serial principals of pitch organization are freely employed. It is a composition in one movement consisting of four sections. The first introduces various motivic gestures in rhapsodic fashion. The second section is in the style of a scherzo. The third is a lyrical interlude in the style of a da-capo aria. The final section recalls all the preceding material. The composer, an accomplished pianist and sometime organist, has used the instrument with great originality and freedom.

MARCEL DUPRÉ (1886-1971)

Prelude and Fugue in G Minor, Opus 7, No. 3

Of all Dupré's many organ compositions, this work has remained the most popular. The prelude opens with a delicate scherzo figure which runs throughout its duration. A long sustained melody is soon introduced first in the pedal, then in the soprano and finally in rich chords, three or four notes of which are played by the feet. The fugue subject is a rollicking gigue. The sustained melody from the prelude is introduced here as well and in the same sequence as before.

*First Philadelphia performance

There will be a reception honoring Mr. Weaver
in the Common Room immediately after the recital.

THE CURTIS INSTITUTE OF MUSIC

Curtis Hall, 401 Locust Street, Philadelphia, Pa. 19106-1977

Wednesday, 30 March 1977 at 8:00 P. M.

PROGRAM

I

Faschingsschwank aus Wien, Opus 26 (1839)

Robert Schumann
(1810-1856)

Allegro

Romanze

Scherzino

Intermezzo

Finale

Out of Doors (1926)

Béla Bartók
(1881-1945)

With Drums and Pipes

Barcarolla

Musettes

Night's Music

The Chase

Thomas Lorango, piano

II

String Quartet in F Major (1902-1903)

Maurice Ravel
(1875-1937)

Allegro moderato: Très doux

Assez vif: Très rythmé

Très lent

Vif et agité

Bayla Keyes, violin
Diane Monroe, violin
Karen Dreyfus, viola
Michael Reynolds, cello

INTERMISSION

III

Litanei

(Transcribed by William Primrose)

Franz Schubert
(1797-1828)

Suite for Viola and Piano (1919)

Ernest Bloch
(1880-1959)

Lento - Allegro - Moderato

Allegro ironico

Lento

Molto vivo

Mark Cedel, viola
Vladimir Sokoloff, piano

Thomas Lorango: Student of Seymour Lipkin
String Quartet: Chamber music students of Isidore Cohen
Mark Cedel: Graduating student of Joseph de Pasquale

THE CURTIS INSTITUTE OF MUSIC

Curtis Hall, Fifty-third Season 1976-1977

Friday, 1 April 1977 at 8:00 P. M.

PROGRAM

I

Concerto in G Minor for Two Cellos, F. III:2

Antonio Vivaldi

(1680-1743)

Allegro

Adagio

Allegro

Sarah Boyer and Vivian Barton, cello soloists

Carol Minor, violin

Kathy Lucktenberg, viola

Olga Mudryk, violin

Michael Reynolds, cello

Kerry Beaumont, harpsichord

II

Prelude and Fugue in F-sharp Minor, S. 883

Johann Sebastian Bach

(From The Well-Tempered Clavier, Book II)

(1685-1750)

Quaderno Musicale di Annalibera (1952)

Luigi Dallapiccola

(Musical Notebook for Annalibera)

(1904-1975)

I. Simbolo (Symbol)

II. Accenti (Accents) - III. Contrapunctus primus -

IV. Linee (Lines) - V. Contrapunctus secundus (Canon in
contrary motion) - VI. Fregi (Elaboration) - VII. Andantino

amoroso e contrapunctus tertius (Crab canon) - VIII. Ritmi

(Rhythms) - IX. Colore (Colors) - X. Ombre

XI. Quartine (Quatrain)

Scherzo No. 1 in B Minor, Opus 20 (1831-1832)

Frédéric Chopin

(1810-1849)

Sarah Rothenberg, piano

INTERMISSION

III

Poème, Opus 25 (1896)

Ernest Chausson

(1855-1899)

Sonata in A Major, S. 1015 (c. 1720)

Johann Sebastian Bach

(Andante)

(1685-1750)

Allegro assai

Andante un poco

Presto

Victoria Noyes, violin

Steven De Groote, piano

IV

Sextuor (1932-1939)

Francis Poulenc

Allegro vivace: Très vite et emporté

(1899-1963)

Divertissement: Andantino

Finale: Prestissimo

Cecile Licad, piano

Randy Klein, clarinet

Barbara Chaffe, flute

Kim Walker, bassoon

Robert Stephenson, oboe

David Bryant, horn

Sarah Boyer and Vivian Barton: Students of David Scyer

Sarah Rothenberg: Student of Seymour Lipkin

Victoria Noyes: Student of Ivan Galamian and Jascha Brodsky

Wind Quintet: Chamber music students of John de Lancie

THE CURTIS INSTITUTE OF MUSIC

Curtis Hall, Fifty-third Season 1976-1977

Monday, 4 April 1977 at 8:00 P.M.

PROGRAM

I

Concerto in C Minor for Oboe, Strings and Continuo

Benedetto Marcello

Allegro moderato

(1686-1739)

Adagio

Allegro

John Ferrillo, oboe

Mitchell Stern, violin

Vivian Barton, cello

Diane Monroe, violin

Peter Lloyd, double bass

Steven Tenenbom, viola

Kerry Beaumont, harpsichord

II

Suite No. 1 in G Major, S. 1007 (ca. 1720)

Johann Sebastian Bach

Prelude

(1685-1750)

Allemande

Courante

Sarabande

Menuetto I - Menuetto II

Gigue

Sarah Clarke, viola

Sonata in A Minor, Opus 105 (1851)

Robert Schumann

Mit leidenschaftlichem Ausdruck

(1810-1856)

Allegretto

Cancelled

Lebhaft

Sarah Clarke, viola

Robert McDonald, piano

INTERMISSION

III

Elery Upon the Death of Queen Mary (1695)

Henry Purcell

(1659-1695)

Sally Wolf, soprano

Constance Fee, mezzo soprano

Thomas Jaber, piano

Fünf Lieder, Opus 41 (1899)

Richard Strauss

Wiegenlied (Dehmel)

(1864-1949)

In der Campagna (Mackay)

Am Ufer (Dehmel)

Bruder Liederlich (Detlev von Liliencron)

Leise Lieder (Morgenstern)

Martha Dodds, soprano

Thomas Jaber, piano

Six Elizabethan Songs

Dominick Argento

Spring (Nash)

(b. 1927)

Sleep (Daniel)

Winter (Shakespeare)

Drage (Shakespeare)

Phoenia (Constable)

Hum (Jonson)

Gregory Wiest, tenor

Thomas Jaber, piano

John Ferrillo: Graduating student of John de Lancie

Sarah Clarke: Student of Michael Tree

Sarah Clarke and Robert McDonald: Chamber music students of Karen Tuttle

Thomas Jaber: Accompanying student of Vladimir Sokoloff

THE CURTIS INSTITUTE OF MUSIC
Curtis Hall, Fifty-third Season 1976-1977
Tuesday, 5 April 1977 at 8:00 P. M.

PROGRAM

I

Sonata in F Minor, Opus 120, No. 1 (1894)
Allegro appassionato
Andante un poco adagio
Allegretto grazioso
Vivace

Johannes Brahms
(1833-1897)

Charles William Salinger, clarinet
Vladimir Sokoloff, piano

II

Prélude, Chorale et Fugue (1884)

César Franck
(1822-1890)

15 Hungarian Peasant Songs (1914-1918)

Béla Bartók
(1881-1945)

Deborah Dundore, piano

INTERMISSION

III

Sonata in Bb Major for Trumpet and Piano (1939)
Mit Kraft
Mässig bewegt - Lebhaft
Trauermusik: Sehr langsam - Alle Menschen müssen sterben. Sehr ruhig

Paul Hindemith
(1895-1963)

Brian Moon, trumpet
Paul Fayko, piano

IV

Sonata in G Major, Opus 78 (1879)
Vivace ma non troppo
Adagio
Allegro molto moderato

Johannes Brahms
(1833-1897)

Mayuki Fukuhara, violin
Kiyoko Takeuti, piano

Charles William Salinger: Graduating student of Anthony Gigliotti
Deborah Dundore: Student of Eleanor Sokoloff
Brian Moon: Student of Frank J. Kaderabek
Mayuki Fukuhara: Student of Ivan Galamian and Jaime Laredo

THE CURTIS INSTITUTE OF MUSIC
Curtis Hall, Fifty-third Season 1976-1977
Wednesday, 6 April 1977 at 8:00 P. M.

PROGRAM

I
Sonata for Bassoon and Piano, Opus 168 (1921) Camille Saint-Saëns
Allegretto moderato (1835-1921)
Allegro scherzando
Molto adagio
Allegro moderato

Mark D. Gigliotti, bassoon
Steven De Groote, piano

II
Three Pieces for Clarinet Solo Igor Stravinsky
(1882-1971)

Randy Klein, clarinet

III
Trio Pathétique (1826-1827) Michael Ivanovitch Glinka
Allegro moderato (1803-1857)
Scherzo: Vivacissimo
Trio: Meno mosso
Largo
Allegro con spirito

Lori Packer, piano
Randy Klein, clarinet
Mark D. Gigliotti, bassoon

IV
Grand Duo Concertant, Opus 48 (1815-1816) Carl Maria von Weber
Allegro con fuoco (1786-1826)
Andante con moto
Rondo: Allegro

Randy Klein, clarinet
Steven De Groote, piano

INTERMISSION

V
Sonata in F Major, K. 533/494 (1786-1788) Wolfgang Amadeus Mozart
Allegro (1756-1791)
Andante
Allegretto

Variations and Fugue on a Theme of Händel, Opus 24 (1861) Johannes Brahms
(1833-1897)

Robert McDonald, piano

Mark D. Gigliotti: Student of Bernard Garfield
Randy Klein: Student of Anthony M. Gigliotti
Glinka Trio: Chamber music students of Anthony M. Gigliotti
Robert McDonald: Student of Mieczyslaw Horszowski and Seymour Lipkin

THE CURTIS INSTITUTE OF MUSIC
Curtis Hall, Fifty-third Season 1976-1977
Monday, 11 April 1977 at 5:15 P. M.

PROGRAM

I

Suite in A Minor, Opus 10
Presto
Adagio
Tempo giusto

Christian Sinding
(1856-1941)

Diane Monroe, violin
Robert McDonald, piano

II

Sonata in E Minor
Allegro
Menuet: Grazioso - Gavotte: Allegro
Ritornello: Largo
Gigue: Allegro

Francesco Maria Veracini
(c. 1690-1750)

Poème, Opus ²⁵~~29~~ (1896)

Ernest Chausson
(1855-1899)

Mei-Chen Liao, violin
Sook-Chung Kim, piano

INTERMISSION

III

Quintet in G Minor, K. 516 (1787)
Allegro
Menuetto: Allegretto
Adagio ma non troppo
Adagio - Allegro

Wolfgang Amadeus Mozart
(1756-1791)

Bayla Keyes, violin
Mei-Chen Liao, violin
Karen Dreyfus, viola
Lynne Edelson, viola
Michael Reynolds, cello

Diane Monroe: Student of David Cerone
Mei-Chen Liao: Student of Yumi Ninomiya
Mozart String Quintet: Chamber music students of Mischa Schneider

THE CURTIS INSTITUTE OF MUSIC
Curtis Hall, Fifty-third Season 1976-1977
Wednesday, 13 April 1977 at 8:00 P. M.

PROGRAM

I

Elf Neue Bagatellen, Opus 119 (1820-1822)

Ludwig van Beethoven
(1770-1827)

Allegretto

Andante con moto

à l'Allemande

Andante cantabile

Risoluta

Andante

Allegro, ma non troppo

Moderato cantabile

Vivace moderato

Allegro moderato

Andante, ma non troppo

Fantasiestücke, Opus 12 (1832-1837) (Selections)

Robert Schumann
(1810-1856)

Des Abends (In the Evening)

Aufschwung (Soaring)

Warum (Why)

Grillen (Whimsies)

Lori Packer, piano

II

Scintillation (1936)

Carlos Salzedo
(1885-1961)

Janet M. Jackson, harp

INTERMISSION

III

Và Godendo Vezzosa (from Serse)

George Frideric Handel
(1685-1759)

V'adoro, Pupille (from Giulio Cesare)

Le Charme (Armand Silvestre)

Ernest Chausson
(1855-1899)

Le Colibri (Le Conte de Lisle)

Les Papillions (Théophile Gautier)

Verborgenheit (Eduard Mörike)

Hugo Wolf
(1860-1903)

In dem Schatten meiner Locken (from Spanisches Liederbuch)

Das verlassene Mägdelein (Eduard Mörike)

Er ist's (Eduard Mörike)

Je Veux Vivre (from Roméo et Juliette)

Charles Gounod
(1818-1893)

Beverly Bishop Gallucci, soprano
Vladimir Sokoloff, piano

IV

Concerto in D Major, Opus 19 (1917)

Serge Prokofiev
(1891-1953)

Andantino

Scherzo: Vivacissimo

Moderato

Patrick Shemla, violin
Vladimir Sokoloff, piano

Lori Packer: Student of Eleanor Sokoloff

Janet M. Jackson: Student of Marilyn Costello

Beverly Bishop Gallucci: Graduating student of Marianne Caciello

Patrick Shemla: Graduating student of Jaime Laredo

THE CURTIS INSTITUTE OF MUSIC
Fifty-third Season 1976-1977
The Walnut Street Theatre
Monday, 18 April 1977 at 8:00 P. M.

A FESTIVAL OF MUSIC BY WOLFGANG AMADEUS MOZART (1756-1791)

CHAMBER MUSIC PROGRAM I

Trio in C Major, K. 548 (1788)

Allegro
Andante cantabile
Allegro

Rita Reichman, piano
Cynthia Martindale, violin
Wendy Tomlinson, cello

Quintet in A Major, K. 581 (1789)

Allegro
Larghetto
Menuetto
Allegretto con Variazioni

Charles Salinger, clarinet
Adam Silk, violin
Margaret Batjer, violin
Karen Dreyfus, viola
Vivian Barton, cello

INTERMISSION

Divertimento in D Major, K. 251 (1776)

Molto allegro
Menuetto
Andantino
Menuetto: Tempo con Variazioni
Rondeau: Allegro assai
Marcia alla francese

John Ferrillo, oboe
Mayuki Fukushima, violin
Semy Stahlhammer, violin
Allegra Askew, viola
Heidi Jacob, cello
Donald Hermanns, double bass
Jeffrey Kirschen, horn
Vincent Barbee, horn

Piano Trio: Prepared by Isidore Cohen
Clarinet Quintet: Prepared by Mischa Schneider
Divertimento: Prepared by Isidore Cohen

THE CURTIS INSTITUTE OF MUSIC
Curtis Hall, Fifty-third Season 1976-1977
Wednesday, 20 April 1977 at 8:00 P.M.

PROGRAM

I

- | | |
|---|------------------|
| We Sing to Him | Henry Purcell |
| The Plaint from <u>The Fairy Queen</u> (1693) | (1659-1695) |
| Auf dem Wasser zu singen, D. 77 ⁴ (Stolberg) | Franz Schubert |
| Meeres Stille, D. 216 (Goethe) | (1797-1828) |
| Auf dem See | Felix Wolfes |
| | (b. 1928) |
| Verzweiflung, Opus 33, No. 10 (from Tieck's <u>Magelone</u>) | Johannes Brahms |
| | (1833-1897) |
| On This Island, Opus 11 (1937) (W. H. Auden) | Benjamin Britten |
| Let the florid music praise | (1913-1976) |
| Now the leaves are falling fast | |
| Seascape | |
| Nocturne | |
| As it is, plenty | |
| Tu che di gel sei cinto from <u>Turandot</u> | Giacomo Puccini |
| | (1858-1924) |
| Ellen Phillips, soprano | |
| Martha Masséna, piano | |

II

- | | |
|---|-----------------|
| Sonata in F Minor, Opus 120, No. 1 (1894) | Johannes Brahms |
| Allegro appassionato | (1833-1897) |
| Andante un poco adagio | |
| Allegretto <i>grazioso</i> | |
| Vivace | |
| Phyllis Drake, clarinet | |
| Deborah Dundore, piano | |

INTERMISSION

III

Concerto in E-flat Major, Hob. VIIe:1

Joseph Haydn
(1732-1809)

Allegro

Andante

Finale: Allegro

Jeff Shuman, trumpet
Robert Elmore, piano

IV

The Trumpet Shall Sound from The Messiah

George Frideric Handel
(1685-1759)

Albert Smith, baritone
Jeff Shuman, trumpet
Robert Elmore, organ

V

Concertino (1977)*

Robert Elmore
(b. 1913)

Andante - Allegro

Adagio

Scherzo

Jeff Shuman, trumpet
Robert Elmore, organ

VI

Spanish Caprice

Leonard B. Smith
(b. 1915)

Jeff Shuman, trumpet
Robert Elmore, piano

Ellen Phillips: Student of Margaret Harshaw

Phyllis Drake: Student of ANthony M. Gigliotti

Phyllis Drake and Deborah Dundore: Chamber music students of Vladimir Sokoloff

Jeff Shuman: Graduating student of Frank J. Kaderabek

Robert Elmore and Albert Smith: Guest Artists

*First Performance

THE CURTIS INSTITUTE OF MUSIC

Fifty-third Season 1976-1977

Mandell Theater at Drexel University

Saturday, 23 April 1977 at 8:00 P. M.

A FESTIVAL OF MUSIC BY WOLFGANG AMADEUS MOZART (1756-1791)

CHAMBER MUSIC PROGRAM II

Divertimento in B-Flat Major, K. 270 (1777)

Allegro molto

Andantino

Menuetto: Moderato

Presto

Robert Stephenson, oboe

Harold Smoliar, oboe

Thomas McAninch, horn

David Bryant, horn

Mark Gigliotti, bassoon

Kim Walker, bassoon

Quintet in G Minor, K. 516 (1787)

Allegro

Menuetto: Allegretto

Adagio ma non troppo

Adagio - Allegro

Bayla Keyes, violin

Mei-Chen Liao, violin

Karen Dreyfus, viola

Lynne Edelson, viola

Michael Reynolds, cello

INTERMISSION

Divertimento in D Major, K. 205 (167A) (1774)

Largo - Allegro

Menuetto

(Adagio)

Menuetto

Finale: Presto

Robert Frank, violin

Sarah Clarke, viola

Kim Walker, bassoon

Marcy Rosen, cello

Peter Lloyd, double bass

Thomas McAninch, horn

David Bryant, horn

Divertimento, K. 270: Prepared by John de Lancie

String Quintet: Prepared by Mischa Schneider

Divertimento, K. 205: Prepared by Felix Galimir

THE CURTIS INSTITUTE OF MUSIC
Curtis Hall, Fifty-third Season 1976-1977
Sunday, 24 April 1977 at 3:00 P.M.

CURTIS BRASS ENSEMBLE
MASON JONES, DIRECTOR

HORNS

W. J. Vincent Barbee
David Bryant
Robert Hoyle
Jeffrey Kirschen
David Knapp
Thomas McAninch

TRUMPETS

Brian Moon
Kevin Rosenberry
Jeffrey Shuman
James Bitner*

TUBAS

Carleton Greene
Harry M. Weil

TIMPANI AND PERCUSSION

Michael Bayard
David Gross
Martha Hitchins
Andrew Power

TROMBONES

Steve Kamilos
Carl Lenthe
Mary Beth O'Quinn
Malion Walker

P R O G R A M

Three Fanfares for Four Trumpets

Sigismund Neukomm
(1778-1858)

Sonata for Four Horns

Paul Hindemith
(1895-1963)

I. Fugato

II. Lebhaft

III. Schnell

La Penseuse for Trombone Quartet

David Loeb
(b. 1939)

Music for Brass Instruments (1944)

Ingolf Dahl
(1912-1970)

II. Intermezzo

L'Atlantide: Percussion cadence from "Ballet of the Genies"

Henri Tomasi
(1901-1971)

Nonet for Brass, Opus 49

Wallingford Riegger
(1885-1961)

Excerpts from "Petrouchka"

Igor Stravinsky
(1882-1971)

Crucifixus

Antonio Lotti
(c. 1667-1740)

*Guest Artist

THE CURTIS INSTITUTE OF MUSIC

Fifty-third Season 1976-1977

Curtis Hall

Monday, 25 April 1977 at 5:15 P. M.

STUDENT RECITAL

YOUNG-CHANG CHO, Cello

STEVEN DE GROOTE, Piano

PROGRAM

Sonata in C Major, Opus 102, No. 1 (1815)

Andante - Allegro vivace

Adagio - Allegro vivace

Ludwig van Beethoven

(1770-1827)

Sonata in D Minor, Opus 40 (1934)

Allegro ma non troppo

Allegro

Largo

Allegro

Dmitri Shostakovich

(1906-1975)

INTERMISSION

Sonata for Cello and Piano (1915)

Prologue: Lent sostenuto e molto risoluto

Sérénade et Finale: Modérément animé

Claude Debussy

(1862-1918)

Introduction and Polonaise Brillante, Opus 3 (1829-30)

Frédéric Chopin

(1810-1849)

Young-Chang Cho: Student of David Soyer

THE CURTIS INSTITUTE OF MUSIC

Fifty-third Season 1976-1977

Curtis Hall

Monday, 25 April 1977 at 8:00 P. M.

PROGRAM

I

Faschingsschwank aus Wien, Opus 26 (1839)

Allegro
Romanze
Scherzino
Intermezzo
Finale

Robert Schumann
(1810-1856)

Bo-Young Kim, piano

II

French Suite

Rendezvous
Les Peupliers
Passepied
Causerie
Les Moulins

Alan Richardson
(b. 1904)

Harold Smoliar, oboe
Robert McDonald, piano

III

Concertino, Opus 45, No. 7

Preludium: Allegro pomposo
Aria: Andante sostenuto
Finale: Allegro giocoso

Lars-Eric Larsson
(b. 1908)

Mary Beth O'Quinn, trombone
Robert McDonald, piano

INTERMISSION

IV

Ballade (1940)

Frank Martin
(1890-1974)

Mary Beth O'Quinn, trombone
Robert McDonald, piano

V

Concerto in D Major, Opus 19 (1917)

Andantino
Scherzo: Vivacissimo
Moderato

Serge Prokofiev
(1891-1953)

Chin Kim, violin
Steven De Groote, piano

Bo-Young Kim: Student of Eleanor Sokoloff
Harold Smoliar: Student of John de Lancie
Mary Beth O'Quinn: Graduating student of M. Dee Stewart
Chin Kim: Student of Ivan Galamian and Jascha Prosky

THE CURTIS INSTITUTE OF MUSIC

Curtis Hall, Fifty-third Season 1976-1977

Tuesday, 26 April 1977 at 8:00 P.M.

PROGRAM

I

Danses sacrée et profane (1904)

Claude Debussy
(1862-1918)

Richard Turner, harp
Semmy Stahlhammer, violin
Margaret Batjer, violin
Donald Dal Maso, viola
Vivian Barton, cello

II

Introduction et Allegro (1905-1906)

Maurice Ravel
(1875-1937)

Richard Turner, harp
Barbara Chaffe, flute
Phyllis Drake, clarinet
Semmy Stahlhammer, violin
Margaret Batjer, violin
Donald Dal Maso, viola
Vivian Barton, cello

III

Concerto in C Minor for Oboe, Violin and Strings
(Reconstructed from S. 1060)

Johann Sebastian Bach
(1685-1750)

Allegro
Adagio

John Ferrillo, solo oboe
Mayuki Fukuhara, solo violin
Erica Robinson, violin
Nadya Tichman, violin
Sarah Clarke, viola
Sarah Boyer, cello
Robert Kesselman, double bass
Robert McDonald, harpsichord

INTERMISSION

IV

Octet in F Major, Op. 166, D. 803 (1824)

Franz Schubert
(1797-1828)

Adagio - Allegro
Adagio
Allegro vivace
Andante
Menuetto: Allegretto
Andante molto - Allegro

Randy Klein, clarinet	Cynthia Martindale, violin
Danny Phipps, bassoon	Steven Tenenbom, viola
David Bryant, horn	Wendy Tomlinson, cello
Mitchell Stern, violin	Peter Lloyd, double bass

Richard Turner: Graduating student of Marilyn Costello
Debussy and Ravel Ensembles: Prepared by Marilyn Costello

John Ferrillo: Graduating student of John de Lancie

Mayuki Fukuhara: Graduating student of Ivan Galamian and Jaime Laredo

Bach Ensemble: Prepared by Felix Galimir

Schubert Octet: Chamber music students of Felix Galimir

THE CURTIS INSTITUTE OF MUSIC
Curtis Hall, Fifty-third Season 1976-1977
Wednesday, 27 April 1977 at 8:00 P.M.

PROGRAM

I

Prélude et Ballade

Guillaume Balay
(1871-1943)

Kevin S. Rosenberry, trumpet

Freda Locker, piano

II

Valses Nobles et Sentimentales (1911)

Maurice Ravel
(1875-1937)

Très-très franc

Modéré

Modéré

Assez animé

Presque lent

Vif

Moins vif

Epilogue: Lent

Jeux d'Eau (1901)

Maurice Ravel

Piano Sonata No. 3 in B Minor, Opus 58 (1844)

Frédéric Chopin
(1810-1849)

Allegro maestoso

Scherzo: Molto vivace

Largo

Finale: Presto, non tant - Agitato

Rita Reichman, piano

INTERMISSION

III

Agnus Dei from Litany in Bb Major, K. 125

Wolfgang Amadeus Mozart
(1756-1791)

Alla luita from Esther

George Frideric Handel
(1685-1759)

(with two oboes obligato)

IV

Il fervido desiderio

Vincenzo Bellini
(1801-1835)

Malinconia, Ninfa gentile

La fioraia fiorentina

Gioacchino Rossini
(1792-1868)

V

Vergebliches Ständchen, Opus 84, No. 4 (Folklore)

Johannes Brahms
(1833-1897)

Nachtigall, Opus 97, No. 1 (Reinhold)

All' mein Gedanken, Opus 21, No. 1 (Felix Dahn)

Richard Strauss
(1864-1949)

Ständchen, Opus 17, No. 2 (1886) (von Schack)

VI

Pantoches from Fêtes Galantes (Verlaine)

Claude Debussy
(1862-1918)

Passepied (Princess Eristoff, from Old French)

Leo Delibes
(1836-1891)

Crépuscule (Armand Silvestre)

Jules Massenet
(1842-1912)

Le Cours de la Reine from Manon (1883)

Christine D'Amico, soprano

Vladimir Sokoloff, piano

John Ferrillo and Harold Smoliar, oboes

Kevin S. Rosenberry: Student of Frank Kaderabek

Rita Reichman: Graduating student of Mieczyslaw Horszowski and Seymour Lipkin

Christine D'Amico: Graduating student of Marianne Cappelletti

THE CURTIS INSTITUTE OF MUSIC
Curtis Hall, Fifty-third Season 1976-1977
Friday, 29 April 1977 at 8:00 P. M.

ALUMNI RECITAL

JUDIT JAIMES, PIANIST

P R O G R A M

I

Sonata for Piano, Opus 1 (1907-08; rev. 1920)
Mässig bewegt (With moderate animation)

Alban Berg
(1885-1935)

II

Sonata in A Minor, Opus posth. 143, D. 784 (1823)
Allegro giusto
Andante
Allegro vivace

Franz Schubert
(1797-1828)

INTERMISSION

III

Symphonic Etudes, Opus 13 (1834)
Including the Posthumous Variations

Robert Schumann
(1810-1856)

BIOGRAPHICAL NOTE

Judit Jaimes was born in Los Andes, Venezuela. Her extraordinary musical gifts were discovered at an early age, and she was sent to the United States to study with Isabelle Vengerova, Olga Stroumillo and Rudolf Serkin at The Curtis Institute of Music. Since her graduation from the Institute in 1959, she has appeared as soloist with major North American orchestras such as the New York Philharmonic, the Philadelphia Orchestra and the New Orleans Philharmonic; with orchestras throughout South and Central America; and with the Warsaw Philharmonic during a recent European tour. She has performed under many distinguished conductors including Markevitch, Celibidache and Wislocki. Miss Jaimes participated in the 1968 Cultural Olympics in Mexico, the 1969 Berlin Festival, and has performed the five Piano Concertos of Beethoven in a series under the direction of Charles Dutoit. A versatile artist, she recently completed a highly successful European recital tour and, in addition to other chamber music engagements, she frequently presents sonata recitals with violinist Maurice Hasson. In recognition of her cultural services to her native country, Judit Jaimes has been decorated by the Government of Venezuela which is sponsoring her international career. Miss Jaimes currently resides in London.

THE CURTIS INSTITUTE OF MUSIC
Curtis Hall, Fifty-third Season 1976-1977
Sunday, 1 May 1977 at 3:00 P.M.

PROGRAM

I

Quintet in A Major, Opus 114, D. 667 ("Trout") (1819)	Franz Schubert
Allegro vivace	(1797-1828)
Andante	
Scherzo: Presto	
Andantino	
Allegro giusto	

Steven De Groote, piano
Young-Mi Cho, violin
Lynne Edelson, viola
Young-Chang Cho, cello
Brian Liddle, double bass

INTERMISSION

II

Sonata in A-Flat Major, Opus 110 (1821)	Ludwig van Beethoven
Moderato cantabile molto espressivo	(1770-1827)
Allegro molto	
Adagio ma non troppo - Fuga: Allegro ma non troppo	

Etude in C-Sharp Minor, Opus 25, NO. 7 (1832-1836)	Frederic Chopin
	(1810-1849)

Barcarolle, Opus 60 (1845-1846)	Frederic Chopin
	(1810-1849)

Aglaia Koras, piano

In Memoriam

Miss Koras dedicates her performance to the late Gina Bachauer,
whose spirit remains a personal inspiration to young musicians everywhere.

Schubert "Trout" Quintet: Chamber music students of Felix Galimir
Aglaia Koras: Student of Mieczyslaw Horszowski

THE CURTIS INSTITUTE OF MUSIC
Curtis Hall, Fifty-third Season 1976-1977
Monday, 2 May 1977 at 8:00 P. M.

PROGRAM

I

Suite pour Orgue, Opus 5 (1934)
Prélude
Sicilienne
Toccata

Maurice Duruflé
(b. 1902)

Kerry Beaumont, organ

II

Variations on a Theme of Brahms for Violin and Piano
Allegro molto moderato

David Loeb
(b. 1939)

Bayla Keyes, violin
Charles Abramovic, piano

III

Sonata for Solo Violin (1977)
Quasi recitative: Slow and very free

Nelson Keyes
(b. 1928)

Bayla Keyes, violin

Kerry Beaumont: Student of John Weaver
Bayla Keyes: Graduating student of Ivan Galamian and Jascha Brodsky
Violin Repertoire: Prepared by Karen Tuttle

THE CURTIS INSTITUTE OF MUSIC
Curtis Hall, Fifty-third Season 1976-1977
Tuesday, 3 May 1977 at 8:00 P.M.

PROGRAM

I

Sonata in A Minor, D. 821 (1824) ("Arpeggione")
Allegro moderato
Adagio
Allegretto

Franz Schubert
(1797-1828)

Karen Dreyfus, viola
Darrell Rosenbluth, piano

II

Sonata in G Major, K. 283 (1774)
Allegro
Andante
Presto

Wolfgang Amadeus Mozart
(1756-1791)

Darrell Rosenbluth, piano

Sonata in E Major, Opus 109 (1820)
Vivace, ma non troppo - Adagio espressivo
Prestissimo

Ludwig van Beethoven
(1770-1827)

Gesangvoll, mit innigster Empfindung

Var. I: Molto espressivo/Var. II: Leggiermente/Var. III: Allegro vivace/

Var. IV: Etwas langsamer als das Thema/Var. V: Allegro, ma non troppo/

Var. VI: Tempo I del tema

Darrell Rosenbluth, piano

INTERMISSION

III

Toccatà and Fugue in D Minor, S. 565 (ca. 1709)

Johann Sebastian Bach
(1685-1750)

Prelude, Fugue and Variation, Opus 18 (1860-1862)

César Franck
(1822-1890)

Rhythmic Suite
Finale

Robert Elmore
(b. 1913)

Jeff Shuman, organ

IV

Sonata in F Minor, Opus 120, No. 1 (1894)
Allegro appassionato
Andante un poco Adagio
Vivace

Johannes Brahms
(1833-1897)

Steven Tenenbom, viola
Sarah Rothenberg, piano

Karen Dreyfus: Student of Michael Tree

Darrell L. Rosenbluth: Student of Mieczyslaw Horszowski

Jeff Shuman: Graduating trumpet student at The Curtis Institute of Music and
private organ student of Dr. Robert Elmore

Steven Tenenbom: Student of Michael Tree

THE CURTIS INSTITUTE OF MUSIC
Curtis Hall, Fifty-third Season 1976-1977
Wednesday, 4 May 1977 at 8:00 P. M.

PROGRAM

I

Intermezzo (April 1977)

Daniel Lesur
(b. 1908)

Patrick Shemla, violin
Vladimir Sokoloff, piano

II

Sonata in C Major for Oboe and Piano

Jean-Baptiste Loeillet
(1680-1730)

Largo cantabile

Allegro

Largo espressivo

Allegro

Idillio - Concertino in C Major, Opus 15

Ermanno Wolf-Ferrari
(1876-1948)

Preambolo: Andante con moto

Scherzo: Presto

Adagio

Rondo: Allegro non troppo

Robert Stephenson, oboe
Cecile Licad, piano

III

Die Serenaden, Opus 35 (1925)

Paul Hindemith
(1895-1963)

I. Barkarole for Voice, Oboe and Cello (Adolf Licht)

An Phyllis (J. L. W. Gleim)

Toccata for Cello

Corrente for Voice and Cello

Nur Mut for Voice, Oboe and Viola (Ludwig Tieck)

II. Duet for Viola and Cello

Der Abend for Voice and Oboe (J. v. Eichendorff)

Der Wurm am Meer for Voice, Oboe, Viola and Cello (J. W. Meinhold)

III. Trio for Oboe, Viola and Cello

Gute Nacht for Voice and Viola (S. Aug. Mahlmann)

Gwendolyn Bradley, soprano
John Ferrillo, oboe
Lynne Edelson, viola
Vivian Barton, cello

INTERMISSION

IV

Concertante

Andante assai moderato - Allegro non troppo

Émile Paladilhe
(1844-1936)

Robert Stephenson, oboe
Cecile Licad, piano

V

Sonata in D Major, S. 1028 (ca. 1720)

Adagio
Allegro
Andante
Allegro

Johann Sebastian Bach
(1685-1750)

Sonata in G Minor, Opus 65 (1845-1846)

Allegro moderato
Scherzo
Largo
Finale: Allegro

Frédéric Chopin
(1810-1849)

Heidi Jacob, cello
Charles Abramovic, piano

Patrick Shemla: Graduating student of Jaime Laredo
Robert Stephenson: Graduating student of John de Lancie
Die Serenaden: Prepared by Vladimir Sokoloff
Heidi Jacob: Graduating student of Orlando Cole

DIE SERENADEN

Barcarole

Float, float, little boat quickly
through the lightly moving stream.
Rock, rock sweet waves.
By that star's gold gleam.
Ring, little song, out through the night.
Love watches and waits.
Love, love on the bank, reaching,
faithful quick arms out before
stretching, teasing,
longingly out from the shore.
Ring, little song, out through the night.
Love watches and waits.

To Phyllis

Phyllis, I would like to start some searches
for wood violets underneath birches;
come and search with me.
Phyllis, to find them we will have to look
long and hard in the dark forest nook;
and there I'll lie with thee.

Only courage.
From out of the clouds fall those showers;
Man's happiest hours!
All pain and trouble will depart,
if you get her kisses to lighten your heart.
In kissing there's a magic blessing,
in that be pressing.
Why should you fear the thundercloud,
if only those red lips don't pout?

Evening

Man's loud pleasures fall silent; the sound
of the earth as in dreams, strangely,
with all its trees murmuring
what the heart had scarcely found,
about old times, soft mourning,
through the breast, like heat lightning,
light visions flicker round.

(Continued -- Please turn the page quietly after
"Evening" is completed.)

The Sea Serpent

Like the serpent out of the boundless sea,
man also wriggles from a dark wet womb
not even caring how, quite endlessly,
he climbs up on his bit of earthly clay,
moistened with tears; and then he feels his way,
grasping a bit of moss, some grass, some hay
to stuff his mouth and that with care and gloom.
Poor wretched man, how miserable his fate!
He cares for nothing and moans pitifully;
then comes the flood, the waves grow great.
Once again he's drowned in the boundless sea.

Good Night

Good night!
Look dear, what a splendid night;
golden moon with star-crown 'round
smiling down at us on the ground
from the deep blue sky, shedding light.
Good night. Sleep tight.
Good night.
Dear day fades, no longer bright;
a day of pleasure, dance and song,
in golden shimmer, moves along
and joins vanished days of delight.
Good night. Sleep tight.
What might ever make me quite
so happy as love that assures
that you are mine and I am yours?
The two of us are one it seems.
Good night, sweet dreams.
Good night, my dear.
Soon the calling night
will bring you to my warm embrace,
when I will look into your face
and close your deep blue eyes so bright.
Good night, sleep tight!

THE CURTIS INSTITUTE OF MUSIC
Fifty-third Season 1976-1977
Studio II-J (Third Floor)
8:00 P. M.

Tuesday, May 17 Friday, May 20
Monday, May 23 Thursday, May 26

The Curtis Opera Theater
Presents a Studio Performance of

TOSCA

Melodrama in Three Acts

Music by Giacomo Puccini (1858-1924)
Libretto in Italian by Luigi Illica and Giuseppe Giacosa
Based on the play "La Tosca" by Victorien Sardou
Premiere: Rome, 14 January 1900

Devised and Staged by Dino Yannopoulos
Music Director and Pianist: Cristofer Macatsoris
Technical Direction and Sets: Joseph S. Gasperec and Toni Constant
Chorus Master: Rick Appel
Assistant Chorus Master: Marian Rando
Projections: Donald Kardon
Costumes: Monica Spence-Santelli and Val Read
Musical Assistant: Thomas Jaber
Stage Manager: W. Wilson Jones
Program Editor: Shirley Ann Weekley

Special properties courtesy of Continental Rentals
Original photographs courtesy of William Kohler and Donald Kardon

CAST (In order of appearance)

Cesare Angelotti Steven Alexis Williams
Sacristan Dean Jorgenson
Mario Cavaradossi Philip Salter
Floria Tosca Martha Dodds
Baron Scarpia Carlos Serrano
Spoletta Michael Myers
Sciarrone Robert Lyon
Jailer John Eisenhardt
Shepherd Lucy Meadors

Soldiers, spies, judge, executioner, choirboys, townspeople:
Doris Adams, Rick Appel, John Edgar, Rose Ford, Katherine Halkedis,
Robert Johns, Arthur Jukes, Barry Kratzer, Gloria LaRoda, Joan
Meixell, Audrey Miller, Nancy Newcomer, John Overbeck, Marian Rando,
Nicholas Saverine, Richard Slater, Pamela Smith, John Ziegler

Setting: Rome, June of 1800

THE STORY OF TOSCA

ACT I: The Church of Sant' Andrea della Valle

Cesare Angelotti, an escaped prisoner from the Castel' Sant' Angelo, seeks refuge in the Attavanti Chapel of the Church of Sant' Andrea della Valle. He scarcely has time to conceal himself before the Sacristan appears, going about his duties. A moment later, Mario Cavaradossi appears, returning to work on his portrait of the Madonna, using for his inspiration the fair-haired Marchesa Attavanti, sister of his friend Angelotti. Taking a miniature of the singer Floria Tosca from his pocket, he compares her dark beauty to the blonde Madonna and marvels at how strangely the various aspects of Tosca's beauty blend into a harmonious whole. The Sacristan leaves and Angelotti reveals himself. However, they hear Tosca calling in the distance, and Angelotti, after receiving a few hurried instructions from Cavaradossi, hides again, taking with him a woman's dress left as a disguise for him by his sister. Tosca enters and expresses her jealousy concerning the model for the portrait of the Madonna. Cavaradossi assures her that she need fear no rivals. After Tosca has gone, Cavaradossi calls Angelotti from his hiding place and, as a cannon shot signals the prisoner's escape, the two men leave in haste.

The Sacristan returns with a group of choirboys, hurriedly preparing a festival to celebrate Napoleon's defeat. They are interrupted by the arrival of Scarpia, the dreaded chief of police, who has traced the escaped prisoner to the church. Tosca, still doubting her lover, also returns to the church, where she is met, not by Mario, but by Scarpia, who shows her a fan with the Attavanti crest, left behind during Angelotti's hasty departure. Her jealous fears renewed, Tosca leaves in tears. Scarpia orders his agents to follow her. As the church fills with worshippers, he vows to kill Cavaradossi and possess Tosca himself.

ACT II: Scarpia's Apartment in the Farnese Palace

Scarpia awaits news of Cavaradossi and Angelotti and anticipates the pleasure of bending Tosca to his will. Hearing her sing a victory cantata in the Queen's nearby apartment, Scarpia summons Tosca, saying he has news of her lover. Meanwhile his spy, Spoleтта, informs him that Angelotti cannot be found, but that Cavaradossi has been captured and brought in for questioning. Mario refuses to talk and is taken to the torture chamber just as Tosca arrives. When she sees and hears the results of the torture, she finally breaks down and reveals Angelotti's hiding place. Cavaradossi is brought in and accuses Tosca of betraying his cause. Suddenly Sciarrone, one of the officers, rushes in with word that Napoleon was the victor at Marengo after all. The news of his defeat was a mistake. In spite of his pain, Mario shouts a cry of victory for which he is quickly sent off to prison, condemned to death by Scarpia. Now the evil Baron begins his advances to Tosca. She fights him off and protests to God that, having lived for love and art, she should not be subjected to so terrible a fate. Finally, in return for a pardon for Mario and a safe-conduct for herself and her lover, she agrees to yield to Scarpia's demands. He tells her there will be a mock execution and summons Spoleтта to give him instructions. Then he turns to his desk to write the required papers. As Scarpia triumphantly approaches and takes Tosca in his arms, she seizes a knife from the supper table and fatally stabs him. With grim reverence, she places candles at his head, a crucifix on his bosom, and, taking the documents, leaves the room.

ACT III: The Terrace of the Castel' Sant' Angelo

Advised that he has only one hour to live, Mario is brought from his cell to the terrace of the Castel' Sant' Angelo. As dawn approaches, he begins a letter of farewell to Tosca. Suddenly, to his great surprise, she rushes in and tells him what she has done. She says that there will be a mock execution and then they can escape. Mario, knowing Scarpia's evil nature, sees through the ruse, but plays along for Tosca's sake. Ecstatically, they plan their future. The soldiers come in and, as the shots of the "mock" execution ring out, Mario falls. Tosca waits until the squad departs and then bids Mario to hurry. When he does not answer, she rushes to him, stunned by the realization that Scarpia has tricked her. She throws herself on the body in an agony of grief. Spoletta and the soldiers approach to seize her as Scarpia's murderer, but before they realize her intentions, she evades them and leaps over the parapet of the castle to freedom and death.

NOTES ON TOSCA

When Tosca was first performed, it met with almost instant success with the public and equally instant disapproval from the critics. They considered both its subject and music to be coarse, vulgar and even repulsive. The opera, however, has remained in the repertoire for almost 80 years and is now one of the staples of every opera house in the world.

Admittedly, the opera does not possess any lofty, edifying ideals, but it is marvelous theater -- marvelous musical theater. It is based on the play written by Sardou for Sarah Bernhardt. She made the role famous, but the work disappeared from the dramatic repertoire after she left the stage. In contrast, Puccini's work has survived many interpreters of this famous role. The opera can be considered a prime example, if not the representative work, of the Italian school of verismo. The librettists have condensed Sardou's five-act play into three compact acts, not only without sacrificing any of the big dramatic moments, but also conserving all the marvelous vignettes which present a beautiful canvas of Rome during the turbulent years of the Napoleonic wars. Puccini made full use of the opportunities offered to him. Two examples are: (1) the Finale of Act I, in which the music builds up to a magnificent "Te Deum" (the themes of which Puccini meticulously researched with Vatican musicians), set against the sensuous and amoral thoughts of Scarpia, and framed by the cannon shots of the victory celebration of the worldly powers of Rome; and (2) the beginning of Act III, which is a short, but most effective, almost impressionistic painting of the daily awakening of Rome -- sheep are still grazing at the foot of the dreaded Castel' Sant' Angelo when, slowly, the chimes of Rome swell in a great crescendo as the sky over the city begins to lighten.

I offer these two examples because, in a small studio performance without full sets, elaborate costumes and orchestra -- elements which are really essential for veristic opera -- it is impossible to do complete justice to these marvelous orchestral, musical and visual effects. As in past studio performances, we have concentrated on the personal conflicts of the characters, hoping in this way to do some justice to one of the truly magnificent works of the operatic literature.



